

M A C H I N E

Knitting

October 2006 Issue 105 £2.95

M O N T H L Y

DUST OFF YOUR KNIT LEADER

It's time to put it to work

oh brother!

Knitting industrial ribs on chunky machines - we show you how

SOCK MACHINE SPECIAL

Expert **Dennis Wright's**
Complete Buyer's Guide

A CARNIVAL DOWN UNDER

Australia takes a bow

ALL THE FOURS

Great offers this month
from Yeoman Yarns -
**Janeiro, Panama,
Cannele, Polo & The
New Italian Collection**

'TIS THE SEASON FOR A BARGAIN!

Autumn deals on
SILVER REED
machines

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book offer

25% off **SHADES
OF CASHMERE** yarn

ANJO KNITWEAR
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Reader discount
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FULL CIRCLE

Step-by-step guide
to Circular Knitting



10

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Contents

ISSUE 105 OCTOBER 2006
ISSN 0269-9761

Patterns

- | | | | |
|--|----|--|----|
| ① Rib 'n' Roll | 6 | ⑥ Wild Oats | 31 |
| An original Jane Woodward design for standard gauge machines | | A King Cole design for chunky and mid gauge machines | |
| ② Mood Indigo | 13 | ⑦ Recital | 33 |
| A King Cole design for chunky machines with a ribber | | A Nina Miklin design for standard gauge machines | |
| ③ Baby Blanket | 25 | ⑧ Rainbow | 38 |
| Designed by reader Anne Wingrove for standard gauge machines with a ribber | | Designed by Karabee for standard gauge machines | |
| ④ Cool Comfort | 26 | ⑨ Rabbit Rabbit | 48 |
| An original Maggie Andrews' design for standard gauge machines | | Designed by Ruth Cox for standard gauge machines | |
| ⑤ Arum Lily Corsage | 29 | ⑩ Sea Theme Top | 56 |
| An original Maggie Andrews' design for standard gauge machines | | True inspiration from reader Maria Gahagan for standard gauge machines | |



Dear Readers...

I've spent a lovely month catching up during one of my free months with no shows although the Dream Week at Metropolitan is just round the corner, followed immediately by the Thornbury Show. By the time you read this, it will all be over and I do hope that we have sufficient knitters to support both events and keep them going for another year.

DIARY DATE - DON'T MISS IT!

Our own Machine Knitting LIVE! exhibition in Bury is also not far away on Sunday 8th October and we have lots of new exhibitors this time including Joan Shaw with her newly acquired Knitting Machine Journal. Joan will have lots of old back issues of KMJ so do come along with a list of missing numbers to complete your collection. Anne Lavene and Clair Crowston will be there and we're very pleased that Beryl Jarvis returns after a long break. Dennis Wright joins us for the first time with his amazing sock knitting machines and Anne Baker will bring her Karabee designs. There will be masses of machines, accessories, books and patterns from Metropolitan to whet your appetite. Our regular support team of B Hague & Co, Uppingham Yarns, Riverside and Undy Yarncrafts are always very welcome. We're not short of designers with Ann Brown and her lovely Posh Frocks plus Wendy Gould with Clarisse Designs. On their home ground, Busy Bee can hopefully join us. Bennett Wools return with yarns and buttons and we'll have new club stands for inspiration. Chris Keogh and her coach of Scottish machine knitters give our fashion show a wonderful flourish and Vera Palmer adds her special touch of local colour.

As you'll no doubt know, Royal Mail has recently made substantial changes to postal rates and I fear it may be the end for many small businesses. We've withdrawn Trading Post for this month, to allow everyone sufficient time to make the unwelcome but necessary price adjustments. Despite the increases, mail order is a lifeline for many machine knitters and this will be a bitter pill for us all to swallow. You'll see from our subscription coupon on page 51 that our prices have had to increase and I do hope that we remain affordable for you all.

GRUMPY OLD WOMEN?

I think I should end by passing on another sign of my advancing years and cause for much merriment recently. You'll no doubt remember my August letter, when I made enquiries at the chemist for my 'repeat subscription'. I've now gone one better and have a Flash Disk. (If you don't know, it's best not to ask.) Heaven knows how, but I managed to lose the entire contents of one of my e-mail addresses on my computer. The whole lot went off into the blue yonder including all the PayPal information from our website subscriptions and lots of contributors' copy. As you do on such occasions, I froze on the spot and immediately telephoned my computer whiz kid who came and managed to retrieve everything before backing it all up for me. The following morning I received a small package in the post from him containing a USB Flash Disk. (I know nothing.) I'm told to push it into the USB port at the back of my CPU and I do know where that is because my scanner is plugged into it. (Let's not ask what to do with the scanner!)

Features

- Best in the North West** 9
Machine Knitting LIVE! returns to Bury in October with new attractions
- Classwise** 18
Beryl Jarvis has reached Part 33 of her major series and it's time to get out or charting devices again
- Clubline** 52
It's carnival time in Oz with pats on the back for our Australian machine knitters
- Crab Stitch** 22
Step-by-step illustrations of this popular crochet edging for left and right-handed knitters
- Dear Anne** 10
We've a trip down memory lane, a request for help and Bob's Bright Ideas!
- Double Welts** 23
Knitting, blocking and steaming in detail for those without a ribber
- Help Line** 44
If you've forgotten how to do circular knitting on a Brother, help is at hand

- Hello Dolly** 14
Dorothy Frandor Russell's collection is about to expand once more with a Singer 9000 on the horizon
- Industrial ribs** 50
Joy Golding shows how to knit superb industrial ribs on a Brother chunky
- Inspirations** 20
Angela Thornycroft adds a bit of interest with a few vertical stripes into sideways knitting
- Knitting Buddies** 42
We've some new names to introduce and add to our list
- Look At Life** 21
Joan Lafferty helps a reader with curling ribs and includes lots of help with crab stitch and double welts
- News Line** 4
It's a Yarnarama month with some exciting new yarns from two leading names in machine knitting
- Over To You** 16
Reader Pearl E Payne has some pressing matters causing much consternation

News Extra

- Anjo Knitwear book offer 51
BSK yarn offer 37
Free Uppingham shade cards 62
Maggie Andrews book offer 29
Undy knitting machine offer 48
Yeoman Yarn offer 15

- Picture Parade** 34
Jo Newton helps a reader with some bovine beauties
- Saturday Night Rollover** 41
Sue Castro's hair-raising tale of a journey home
- Sock Knitting Machines** 54
Expert Dennis Wright gives us a complete buyer's guide
- Special Reader Offer** 16
Save 25% on Shades of Cashmere yarn this month, but only while stocks last
- Techniques** 24
Reader Mary Stanton shares a shoulder bag design
- Undy Yarncrafts Reader Offer** 48
Lots of free patterns, yarn and magazines when you buy a new machine

Next Month...

Subscription copies will be mailed out on Thursday October 5th, and the issue goes on sale in shops on Thursday October 12th. You can ask your newsagent to reserve a copy. Turn to page 46 for the form!



It's all of 6 cm long and a bit like half a finger of Kit Kat, but a tasteful stainless steel colour with a small black bit. I'm told that there's an amazing gigabyte (a lot!) of memory on it. It has a nice black cord to hang round my neck, but it's apparently more trendy to have it hanging on my key ring. It seems I can copy all my files on to it as I work for safe keeping. Walking around with most of the contents of my computer on a Flash Disk might give me 'street cred' with the youngsters, but I suspect it won't do a lot for my perceived sanity whilst hanging around my neck alongside my free bus pass! I couldn't resist telling Joan (Lafferty) and she quickly reminded me to make sure my new 'thingy' did not get entangled with my emergency button, which she was sure I'd also have hanging round my neck! She wonders if we're now machine knitting's answer to the 'grumpy old women'?

Anne



Regulars

- Club Speakers 47
Club Outings 46
Market Place 60
Pattern Information 62
Subscriptions 51

Trading Post is closed this month to revise prices following the Royal Mail increases

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Machine Knitting Monthly is published monthly by RPA Publishing Limited, PO Box 1479, Maidenhead, Berkshire SL6 8YX. No part of this magazine may be reproduced or utilised in any form or by any means, mechanical or electronic including photocopying, recording or by any information storage or retrieval system without first obtaining the written permission of the publisher. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. All rights reserved, RPA Publishing Limited. Copyright © 2006.

News Line

Yarnarama

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

YEOMAN YARNS

One of the most enduring names in machine knitting is **Yeoman Yarns** and the range currently available is tremendous for both machine and hand knitters. All Yeoman products are spun and dyed under stringent controls to ensure quality and wash fastness. There's no use of environmentally harmful dyestuffs or chemicals and everything complies with European standards. There's no use of cheap labour and Yeoman does not source any products from any area not thoroughly checked out beforehand, to ensure compliance with the company's high ethical standards

As you'll know from the magazine, there are special offers all the time and they change at frequent intervals. (If you are interested in finding out more, please e-mail Yeoman and details will be sent to

you with no charge.) Details of special offers are always included when a catalogue is ordered, but don't forget that a few weeks later there will always be a new offer!

It's worth remembering that Yeoman does not charge extra for postage and packing in the UK, it is included in the price. You might not know that yarns or wools not in the normal collection can also be supplied.

Perhaps you bought some wool several years ago and would like some more but can't find it? Yeoman can help, so send a small part of the wrapping in the post,

write a letter or e-mail to start the ball rolling.

Yeoman has a high reputation for supplying designer companies. Subject to minimum quantities, the company is happy to offer a designer price rate. If you are a small business and can order about 12 kilos in one colour, Yeoman can even supply your own shade.

Our postbag has just revealed two brand new yarns from Yeoman and the first is called Tibet. It's a blend of 13% Silk, 65% Merino Wool and 22% Nylon. It's a 3-ply thickness in nine classy shades and takes a normal 40°C machine or hand wash with a warm rinse. It's wound on to 450 gram cones and costs £12.50 per cone. The second yarn is a lovely 100% soft, matt cotton in a DK thickness that's appropriately called DK Cotton. There are six shades, the yarn is wound on to 450 gram cones and the cost is just £12 per cone.

Regular customers will know that the cone price drops considerably if three to six cones are ordered and there's an even greater saving for seven or more cones. It's well worth club members getting together to order Yeoman Yarns including all the classics such as Brittany and Panama; Grigna and Janeiro; Sport and Fifty/Fifty. Also, don't forget the great colour range in Fine Crêpe.

A huge pack of machine knitting shade cards in a seal-easy carrier bag costs £4.95. The Hand Knit Collection Catalogue is £3.50 and MKM readers can order both together at £6.50 for the full collection. Here are the address details for more information:

Yeoman Yarns Ltd
36 Churchill Way
FLECKNEY, Leics LE8 8UD
Tel: 0116-240 4464
Fax: 0116-240 2522
E-mail:
sales@yeomanyarns.co.uk
Website:
www.yeoman-yarns.co.uk



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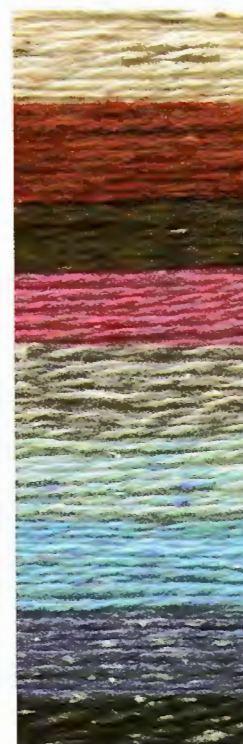
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Tibet 3-ply

TEXERE YARNS

We've just received the latest and most exciting yarn catalogue ever from **Texere Yarns**, which they've spent over nine months preparing. The new format brings together the unique and widely admired 'feeler' sample pages with a 64-page, full-colour catalogue crammed with images and useful information. It's a long time since we've seen as comprehensive a catalogue and all items are available by mail order and the product list is impressive.

There's a mouth-watering palette of pure spun silk, viscose knitting ribbon, rat tail cord that's perfect for macramé and ideal for beading and jewellery making. There's an extensive range of spooled yarns, glitter yarns, assortments of fancy balled yarn and stranded cotton skeins. Silk fibres, knops and slubs will attract anyone who spins, enjoys silk papermaking or needle felting and there are dyed Merino wool tops and Shetland wool fibres. The full range of tops for spinning is huge.

Prism by Texere

A luxurious twisted pure viscose yarn in a range of vivid colours which adds lustre, texture and strength to lace, beads and embroidery. The filament yarn will burst when cut but will not stuff off which makes it perfect for beaded skirts. Also great for holding, crocheting and weaving into soft and shaping fabrics. A brilliant all-round craft yarn.

£3.90 per 200g cone/520m
£2.50 per 50g spool/130m
£1.80 per 20m skein



TEXERE YARNS

Catalogue 2006

Knitting needles, crochet hooks and accessories are available in bamboo, metal and plastic plus hand sewing needles by the pack. The range of yarn on cones, balls and skeins is vast and includes branded hand knitting yarns from **Sirdar**, **Wendy** and **Noro**; **King Cole** yarns including coned 4-ply; **St Ives** sock wool; **Empress** crochet cotton and **Twilleys** denim cotton. There's **Axminster** rug yarn and canvas; fabrics and film for embroiderers; lots of craft books; dyes for a spot of DIY; bobbins, cones and perns (great for skipping rope handles!); embroidery hoops, velvet and leather off-cuts; fabric and threads to dye; starter craft kits, gadgets (such as a pompon kit) and gifts; wire and mesh; embroidery kits and beads.

It's all available by mail order from the mill in Bradford and can also be bought from the secure website. At only £4.90, the catalogue offers excellent value for the 64-page brochure sample yarns.

Visitors are always welcome, Monday to Friday from 9.00 am to 5.00 pm. There's 8,000 square feet of warehouse crammed with bins full of yarn! Here are the contact details:

Texere Yarns
College Mill, Barkerend Road
BRADFORD, West Yorkshire BD1 4AU
Tel: 01274-722191 Fax: 01274-393500
E-mail: enquiries@texere-yarns.co.uk
Website: www.texere-yarns.co.uk

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DesignaKnit Professional - £279
DesignaKnit Standard - £209

Also available for sewing patterns - *Fittingly Sew*

Rib 'n' Roll

An original Jane Woodward design



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 96 [99, 102, 109, 115, 118] cm, 38 [39, 40½, 43, 45½, 46½] in.

Length to shoulder excluding roll 60 cm, 23¾ in.

Sleeve seam excluding roll 41 cm, 16¼ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10). Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- We used knit side of knitting as right side of garment.
- On Brother machines, set slide lever on 1 for 2x2 rib.
- When shaping in HP, always take yarn round first inside needle in HP, to prevent a hole forming.
- For perfect results use Shades of Cashmere Kirsty - 100% Pure Cashmere Slub Yarn, as this pattern has been

specifically designed for this yarn to give the correct drape and finish to the garment. It is important to match the designer's tension, regardless of the tension dial setting you use, the tension as above should be matched to ensure satisfactory results.

Knitting Instructions

BACK

Push 122 [126, 130, 138, 146, 150] Ns at centre of machine to WP.

* Using MY, cast on using e-wrap method. Set RC at 000. Using MT, K 6 rows. Bring up ribber bed and transfer sts as diagram. Using MT-5/MT-4, K 10 rows. Transfer sts for st st *.

Set RC at 000, Using MT, K 150 [146, 142, 134, 132, 128] rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 7 [7, 7, 8, 9, 10] sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end on every alt row until 86 [90, 94, 100, 106, 110] sts rem. RC shows 24 [24, 24, 24, 22] **.

K until RC shows 92 [96, 100, 108, 110, 114]. Set carriage to hold.

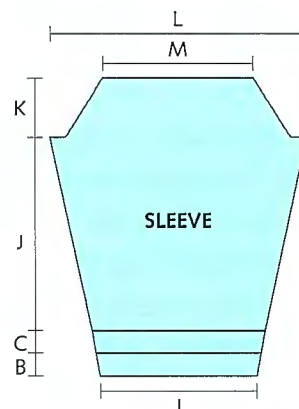
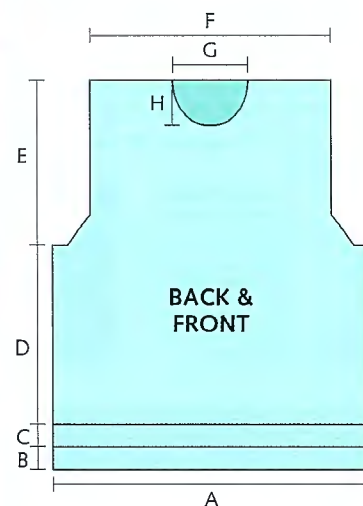
Push 24 [25, 26, 28, 30, 32] Ns at left and right to HP. Using WY, K a few rows over rem 38 [40, 42, 44, 46, 46] Ns and release from machine.

Push 24 [25, 26, 28, 30, 32] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

Push 24 [25, 26, 28, 30, 32] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

Diagrams

A =	48.5 [50, 52, 55, 58, 60] cm
B =	1.5 cm
C =	2.5 cm
D =	35.5 [34.5, 33.5, 32, 31.5, 30.5] cm
E =	22 [23, 24, 25.5, 26, 27] cm
F =	34 [36, 37.5, 40, 42, 44] cm
G =	15 [16, 16.5, 17.5, 18, 18] cm
H =	9 [10, 10, 10.5, 10.5, 11] cm
I =	21.5 [23, 24.5, 26, 28, 28] cm
J =	38.5 cm
K =	5.5 [5.5, 5.5, 5.5, 5.5, 5] cm
L =	46 [48.5, 50, 55, 56.5, 59] cm
M =	32 [34, 36, 40, 40.5, 43] cm



2 x 2 Diagram



FRONT

Work as for Back to **.

K 30 [30, 34, 40, 42, 46] rows. RC shows 54 [54, 58, 64, 66, 68].

SHAPE NECK

Set carriage to hold. Push 53 [55, 58, 61, 65, 67] Ns at left to HP. Cont on rem 33 [35, 36, 39, 41, 43] sts for first side.

*** K 2 rows. Push 1 N at neck edge to HP ***.

Rep from *** to *** 8 [9, 9, 10, 10, 10] more times. 24 [25, 26, 28, 30, 32] Ns

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Shades of Cashmere Kirsty

100% Pure Cashmere Slub Yarn
2/7.5Nm

500 g in Pale Blue (MY).

The fibre content of this yarn is 100% Pure Cashmere Slub Yarn. For further information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT

Finished garment in second size weights 365 g before washing.

rem in WP. K 20 [22, 22, 22, 22, 24] rows. Using WY, K a few rows and release from machine.

With carriage at left, push 33 [35, 36, 39, 41, 43] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Do not break yarn.

Push rem 38 [40, 42, 44, 46, 46] Ns from HP to UWP. Using WY, K a few rows and release from machine.

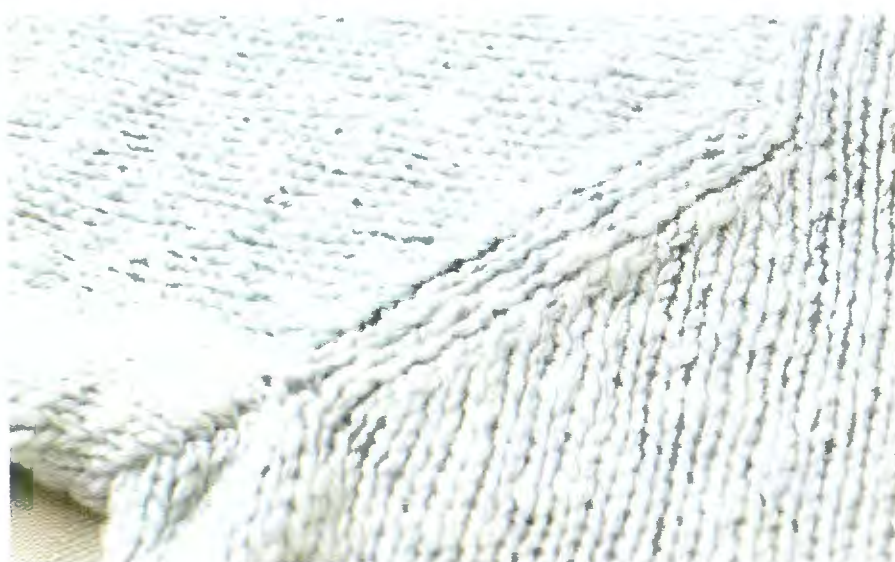
JOIN LEFT SHOULDER

Push 24 [25, 26, 28, 30, 32] Ns to WP. With K side facing, replace 24 [25, 26, 28, 30, 32] sts from left front shoulder on to Ns. With P side facing, replace 24 [25, 26, 28, 30, 32] sts from left back shoulder on to same Ns. Unravel WY. Using MY, K these sts back by hand to make a nice loose st. Cast off by crochet through these sts so that shoulder lies nice and flat and does not pull in.

SLEEVES

Push 54 [58, 62, 66, 70, 70] Ns at centre of machine to WP.

Work as for Back from * to *.



Helpful Advice

Jane offers a wide range of pure cashmere and other luxury blends, which are suitable for machine or hand knitting. Currently, she has pure cashmere, several cashmere blends and pure Geelong Merino Lamb's Wool. Exclusive patterns are available for the yarns and Jane also sells sample garments. She's always happy to answer your questions on knitting with cashmere yarns or other oiled yarns and for shade cards and information, please send £3 to:

Shades of Cashmere
Grove Farm, Wolvey
Hinckley, Leicestershire LE10 3LL
Tel: 01455-220767
E-mail: shadesofcashmere@hotmail.com

Rib 'n' Roll



◀ 7

Set RC at 000. Using MT, K 4 [4, 4, 3, 3, 3] rows. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end on the next row and every foll 5th [5th, 5th, 4th, 4th, 4th] row until there are 116 [122, 126, 138, 142, 148] sts. K 7 [2, 2, 18, 18, 6] rows. RC shows 162.

SHAPE TOP

Set RC at 000. Cast off 7 [7, 7, 8, 9, 10] sts at beg of next 2 rows. Using a treble transfer tool and fully-fashioned shaping, dec 1 st at each end on every alt row until 80 [86, 90, 100, 102, 108] sts rem. RC shows 24 [24, 24, 24, 24, 22]. Using WY, K a few rows and release from machine.

NECKBAND

Push 100 [106, 110, 112, 116, 122] Ns to WP, Work as for Back from * to *.

With K side facing, pick up 100 [106, 110, 112, 116, 122] sts around neck edge and

place on to Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Work as for left shoulder reading right for left.

MAKING UP

Using mattress stitch, join neckband seam, reversing stitches for roll over edges. Unravelling WY as required, backstitch through open loops of last row worked in MY of neck edging on to right side of garment. Set in sleeves. Using mattress stitch, join side and sleeve seams.

Wash as for special instructions.

Washing Cashmere

Wash as for oiled yarn. Using lukewarm water and washing up liquid with a spoonful of salt, squeeze gently through the garment. Repeat several times. Rinse several times in water of the same temperature as the wash water. Do not use fabric conditioner.

Roll gently in a towel and lay out flat to width measurements on a dry towel and leave to dry naturally. When almost dry the garment may be hung on a frame to finish drying. Do not drip dry. Do not iron. Do not steam. The warmth of a hand should be sufficient to remove any creases.

AFTER CARE

Hand wash gently using lukewarm water and washing powder. Rinse in water of the same temperature as wash water. Do not use fabric conditioner. Alternatively dry clean. ■



Best in the North West!

Machine Knitting Live! goes to Bury on Sunday 8th October 2006

Each October, Machine Knitting LIVE! is staged in the heart of the North West at the Castle Leisure Centre, Bolton Street, Bury (BL9 0EZ for maps.google.co.uk or those with sat nav).

The date for your diary this year is Sunday 8th October 2006 from 10.00 am to 4.00 pm. It's a great 'all knitting' show with top exhibitors bringing along their yarns, patterns and accessories. All the new seating is lowered to give lots of room for an informal lunch and time to enjoy the fashion show. Over the past few years, our fashion show has become increasingly popular. **Chris Keogh** brings a coach party from Scotland and they model and present a very enjoyable show for us. There will be a speaker's room with talks throughout the day.

Entry on the day for everyone will be £5.00, advance tickets cost £4.00. Entry is free to all talks. The subjects of the talks will be on the notice board at the entrance when you arrive, but you can always call for further information if you wish on 01628-783080.

YARNS

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to re-stock your knitting room, you'll find lots to tempt you from **Metropolitan**, **Riverside**, **Bennett Wools** and the button collection, **Undy Yarncrafts** and **Uppingham Yarns**. Look out for more names next time!



MACHINES

There will be new and second-hand machines, together with a wide range of accessories for all machines. If you'd like to find out more about buying and using a knitting machine, come to Bury for expert advice from long-established and highly reputable companies such as **Metropolitan** and **Undy Yarncrafts**.

A linker is a necessity for every machine knitter and Hague will bring manual and electric models, spare parts plus PDB Electric Yarn Winders including the 125g yarn twister, as well as a super range of machine knitting accessories. It's also the place to buy daylight bulbs and non-kink ribber wires.

CIRCULAR SOCK MACHINES

For the first time at Bury this year, we look forward to working displays and expert help for anyone interested in buying or using a Circular Sock Machine.



P = Car Parking

P = Coach Parking

Metrolink

i = Tourist Information

East Lancashire Railway

Directions

The map shown here will guide you to the Leisure Centre and we also arrange for the AA to signpost the route.

CLUBS

This year we'll also have a number of local and regional club stands with displays of work plus club members on hand to give you help and advice.

DESIGNERS

Many of the UK's top designers come to Bury including return visits from **Ann Brown** and her lovely **Posh Frocks**, **Hilary Belton** with **Busy Bee designs**, **Ann Baker's Karabee** designs and **Wendy Gould** with her **Clarisse Designs**. This year we're especially pleased to welcome back **Beryl Jarvis**.

PARKING, FOOD & LUGGAGE

Parking is right outside the door and the caterers supply refreshments at very reasonable prices. We also have a left luggage corner with donations to the local hospice.

GUEST SPEAKERS

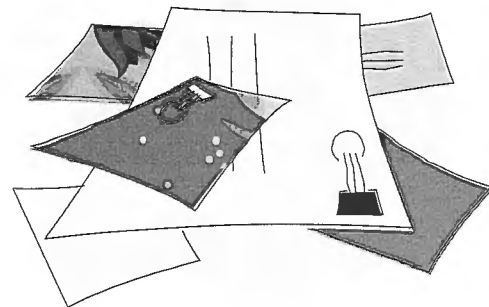
There will be guest speakers giving talks in the speaker's room and entrance is free to all talks. ■



Dear Anne

Inspiration

Share your hints, tips and stories with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net



CAN YOU HELP?

Have we any readers who knit socks on a Passap Duo 80? Katharine Humphries has a query and wonders if anyone can help. She writes:

Dear Anne

I have a problem on the Duo 80 and wonder if anyone can help. I have recently started making socks in circular knitting on my Passap. All goes well, including moving from rib to circular stocking stitch, until I get to the heel. I have (for example) 30 stitches on the front bed with a pusher under each. The front lock is on BX and the back lock is on GX. I put pushers into NWP and then back to WP for the short rows, but always end up with a neat line of holes! I used to do single bed socks on a Japanese machine and used to loop the yarn round the needle in HP to prevent a hole forming. However, on the Passap the needles don't go into HP, so how do I avoid these holes? Any advice would be very welcome.

I am very interested that the current fashion seems to be fine-knitted garments worn next to the skin with very chunky garments on top. It's ideal for machine knitters with a fine or standard gauge model as well as a mid gauge or chunky machine.

Yours sincerely
Katharine Humphries
Poole, Dorset

THANKS FOR THE MEMORY

Joan Lovell has been knitting for a long time and has lots of fond memories.

Dear Anne

First of all I would like to thank you for all the work you have put in to keep knitting alive. Time flies and when we look back, we wonder where it has gone.

I read with great interest about the past 20 years. I, like Doris, will soon have to give up owing to age but not without a fight, I hasten to add. I first had my machine at the end of World War 2 and was a regular reader of To & Fro. Then it was just a few typed pages in an orange cover but even today there are quite a few good tips to be learnt. Now we have

Knitter's Badge

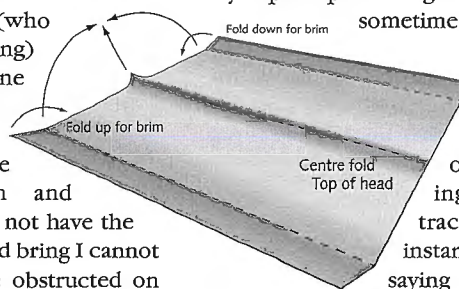
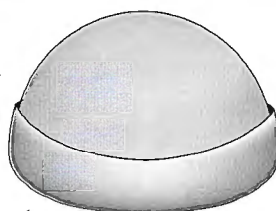
Edna Cahill lives in Sandown on the Isle of Wight and wonders what brownies wear on their heads these days? She writes:

Dear Anne

My halo is getting tight, so I must tell you why! Five years ago when I moved house, I gave my friend (who teaches machine knitting) about 15 years of machine knitting magazines. There was To & Fro, Profitable Machine Knitting and so on and although I regret it, I do not have the space. Even the ones I did bring I cannot reach, because they are obstructed on the shelf until my son builds the door into the roof he has promised me for storage. (My workroom/spare bedroom/computer room is over the garage.)

Nevertheless I have the latest few years of MKM so, while recovering from bronchitis, I date sorted them and started to list interesting bits on index cards. I used pink for tops and cardigans, blue

for skirts and trousers, yellow for toys and such like, green for oddments like hats and gloves and scarves and finally cream for practical tips and techniques. I notice no skirts have caught my eye (but I have got Mary Weaver) and also no trousers for Brother machines; I live in trousers, they keep my arthritic joints warm! They are beyond my creative capacity, and the brain doesn't cope with Pfaff to Brother conversions nowadays - perhaps we might have a pattern sometime?



The only problem is that the various eye-catching articles distract me - for instance, the letter saying that Brownies nowadays don't take a knitter's badge. When I was a Brownie in 1937 and 1938, we all made our hats for the badge and I enclose a diagram - so what do Brownies wear on their heads nowadays I wonder? Best wishes for the magazine and long may it continue.

Yours truly
Edna Cahill
Sandown, Isle of Wight

a lovely magazine thanks to you and your colleagues. I have been a regular subscriber since the To & Fro days and I think I have most of the copies as well as MKM. I have knitted all types of garments including long johns and vests at the end of the war. At present, I am doing most of my knitting for charity as my family are well stocked.

I used to love going to the knitting shows, but unfortunately I am now housebound. I remember going to Tottenham when Raymonde was putting on a demonstration. She would pop behind a screen to change. Unfortunately she did not realise that the council offices opposite had a clear view from their window and could see Raymonde changing. Luckily, accord-

ing to my friend who worked there, they didn't see too much!

I also remember going to Kent with my friend and we were given a free copy of a Fair Isle jumper, which is one of my favourite patterns. It has been used so often it is getting like me, a bit crumpled, but I shall keep using it for as long as I can. Like Doris, I am an octogenarian and when my time comes, I hope they'll send me off with some wool and needles. On that cheerful note, I will send you every good wish and hope to receive MKM for a lot more years to come.

Yours thankfully
Joan Lovell
Malmesbury, Wiltshire

Inspiration

This letter comes from Bob Morley, who was inspired to dust off his Knit Leader and put it to work. Bob writes:-

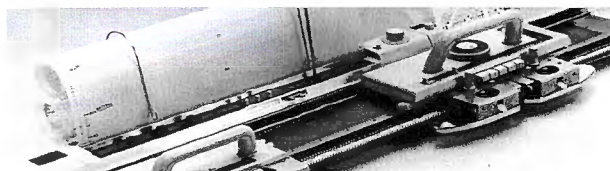
Dear Anne

I thought I'd drop you a line, this time about my Knit Leader charter. I've had it for years and it's had little use – you know the story! So when I saw your series of articles by Doris Coutts published in issues 93, 94, 96 and 98 of the magazine recently I thought that I really must get to grips with it. Reading them has given me a new insight and enthusiasm to try again.

The original instruction manual is very basic and does not cover half the ground that Doris' articles do.

In my own case I was primarily concerned with the full size charter. I decided to filter out the main points that were relevant to my own device, as flicking through four magazines and trying to draw at the same time did seem a bit impractical.

I thought that my notes may be of interest to other Brother KL-116 owners. The



notes serve only as a guide, so you still need to read the original articles. However, they do bring together the main points as a memory aid. We all need them nowadays!

Yours sincerely

WR Morley (Bob)

Loughborough, Leicestershire

BOB'S BRIGHT IDEAS

CONVERTING HAND KNITS

Use tension given to set cm/mm on charter and take stitch scale to match. Use the number of cast on stitches divided by two to mark the width on sheet. Use measurement to armhole to mark length. Read off number of stitches to cast off at armhole and mark the cast off. Click sheet forward using scale and marking decreases, as instructed, using dots. Join dots to give shape and then do a tension swatch and knit to the shape drawn.

TENSION

You need at least three and then measure at three places and average out, checking stitch size using the scale. Measure 40 stitches of the tension swatch and if not equal use one that's larger or smaller to match.

DRY RUN

Check rows to 10 cm, mark 10 cm on sheet, set cm/mm on charter and set RC at 000. Run carriage to and fro until mark is reached and then check that row counter now reads the same as the row tension.

Raglan shaping Dry run with the carriage and note the rows. Divide to make increasing even and lose any extra stitches at base of shaping where they will be hidden. A much quicker method is to use the scales and use one that equals your rows to 10 cm. Place 0 at the start of decrease and read off where shaping ends. That's the number of rows you'll need to halve and divide. (Use vertically and do not measure the decrease line.)

GARMENT MAKING

First try a simple round neck, dropped shoulder sweater.

Back and Front Welt Make it 3 inches (7.5 to 8 cm) or number of rows required. Ignore charter except for stitch count. Remember to note rows and tension, to match the other pieces. Set RC at 000 and then from the welt to armhole use either the charter, measurement or row counter. When you reach the armhole shaping, set RC at 000, cast off one side, knit one row and then cast off at the other side and then. Continue to follow line as usual.

Neckline Divide in half. Take stitches to

the left of centre 0 into hold or knit them back on to a cord. Continue shaping neck and armhole. When completed, return other side to working position and knit to match.

Sleeves For increasing, convert length of sleeve into rows, divide half the number of increases into rows to equal frequency of increases. If there are any rows over, put them at the top of the sleeve before the armhole shaping. Alternatively, follow charter getting an idea of how many rows to knit between the first few increases. Continue to use this number but check now and then with the charter and adjust if necessary to keep the shaping on line. As with back and front, cast off at armhole.

Dropped Shoulders Towards the top cast off, hold or knit on to a cord about 10 to 15 stitches at a time until about 30 remain at centre and cast off loosely.

Modern raglan sleeves (with shaping at the top) need centre stitches put into holding position or knitted on to a cord. Continue shaping to the top and then bring forward all needles to working position. Knit one row and remove from machine on waste yarn.

FULL SIZE CHARTERS

PENS

Use washable brands that are non-permanent and have a fine point. Use different colours if there's more than one pattern on the sheet.

DRAWING

Draw half of the back and front to the right of centre 0 and half of the sleeve on the left. I find that it helps to draw patterns full size on lining paper first. Place centre line by left edge and the base line square to it. When it's done, slip it under the transparent sheet and trace.

Note on drawing sleeve Draw the slope increase to its maximum width 2.5 to 5 cm short of the armhole level and then knit straight. (This helps if you have increased a little too quickly but not too much.) Remember that the top of dropped shoulder and set-in sleeves should equal the total armhole of both back and front. Also, make sure that raglan edges match!

SPACE SAVING

Draw the shaping only for back, front and sleeves. Start the pattern one inch (2.5 cm) before the shaping. Draw top

of sleeve full width at start of shaping and also mark width of cuff. When knitting, set to armhole level.

Sleeves increases Check number of stitches for cuff, convert length of sleeve into rows, divide half the number of increases into rows to equal frequency of increases. If there are any rows over, put them at the top of the sleeve before the armhole shaping.

Use half scale patterns Adjust length by using second hole on feeder so that one move equals two rows. Adjust width in a similar way by counting each mark on stitch scale as two stitches.

Mood Indigo

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 90 [95, 100, 105, 110, 115] cm, 35½ [37½, 39½, 41½, 43½, 45½] in.

Length to shoulder 52.5 [54.5, 55.5, 56.5, 57.5, 58.5] cm, 20¾ [21½, 22, 22¼, 22½, 23¼] in.

Sleeve seam 42 [44.5, 44.5, 44.5, 45.5, 47] cm, 16½ [17½, 17½, 17½, 18, 18½] in. Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch using MC (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

EXTRA ABBREVIATIONS

Yfwd = yarn forward.
Yrn = yarn round needle.
Sl = slip.
Sl 1P = slip one st purlways.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib. Push 82 [86, 90, 94, 98, 102] Ns on each bed at centre of machine to WP.

* Arrange Ns for 2x2 rib. Using C, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 50 rows. Transfer sts for st st. Using WY, K a few rows and release from machine *.

Push 73 [77, 81, 85, 89, 93] Ns at centre of machine to WP with extra N at right. With carriage at left and P side of WY facing, replace sts on to Ns dec evenly. Unravel WY. Set RC at 000. Using MT and MC, K 24 [26, 26, 26, 28, 28] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 2 alt rows. 59 [63, 67, 71, 75, 79] sts rem. K 29 [31, 33, 35, 35, 37] rows.

SHAPE NECK

Set carriage to hold. Push 39 [42, 44, 47,

49, 52] Ns at right to HP. Cont on rem 20 [21, 23, 24, 26, 27] sts for first side.

K 1 row. Dec 1 st at neck edge on next 2 rows. 18 [19, 21, 22, 24, 25] sts rem. K 1 row. Cast off.

With carriage at left, push 19 [21, 21, 23, 23, 25] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem 20 [21, 23, 24, 26, 27] Ns from HP to UWP. Finish to correspond with first side reversing shaping.

LEFT FRONT

With carriage at right, set machine for 2x2 rib. Push 30 [34, 34, 38, 38, 42] Ns on each bed at centre of machine to WP. Work as for Back from * to *.

Push 27 [29, 31, 33, 35, 37] Ns at centre of machine to WP with extra N at right. With carriage at left and P side of WY facing, replace sts on to Ns dec evenly. Unravel WY. Set RC at 000 and then, using MT and MC, K 24 [26, 26, 26, 28, 28] rows.

SHAPE ARMHOLE

Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of the next row and foll 2 alt rows. 20 [22, 24, 26, 28, 30] sts rem. K 7 [1, 3, 1, 1, 5] rows.

SHAPE FRONT EDGE

Dec 1 st at right edge on the next row and every foll 10th [10th, 10th, 8th, 8th, 6th] row until 18 [19, 21, 22, 24, 25] sts rem. K 15 [13, 13, 13, 13, 11] rows. Cast off.

RIGHT FRONT

Work as for Left Front reversing cast on and shaping by reading left for right and right for left.

SLEEVES

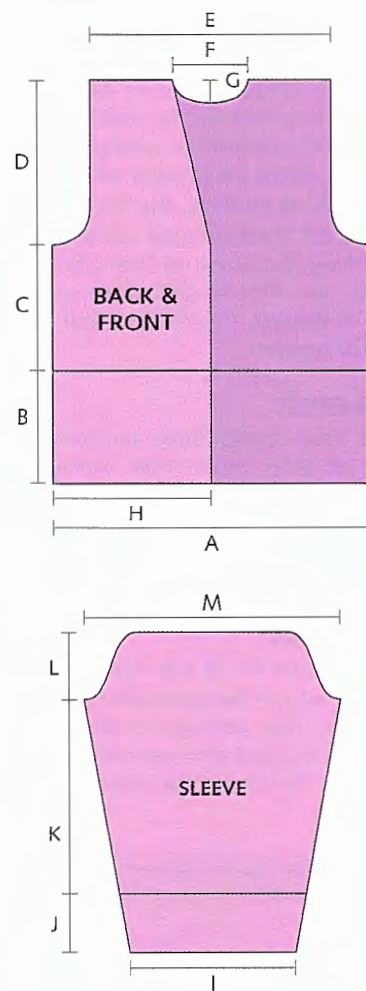
With carriage at right, set machine for 2x2 rib. Push 42 [42, 46, 46, 50, 50] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 26 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of the next row and every foll 4th row until there are 66 [70, 72, 76, 76, 80] sts. K 11 [8, 12, 4, 14, 9] rows. RC shows 56 [61, 61, 61, 63, 66].

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 2 alt rows. Cast off 16 sts at beg of next 2 rows. Cast off rem 20 [24, 26, 30, 30, 34] sts loosely.

Diagrams

A = 45.5 [48, 50.5, 53, 55.5, 58] cm
B = 20.5 cm
C = 12 [13, 13, 13, 14, 14] cm
D = 20 [21, 22, 23, 23, 24] cm
E = 36.5 [39, 41.5, 44, 46.5, 49] cm
F = 14 [15.5, 15.5, 16.5, 16.5, 18] cm
G = 2 cm
H = 16.75 [18, 19.25, 20.5, 21.75, 23] cm
I = 26 [26, 28.5, 28.5, 31, 31] cm
J = 14 cm
K = 28 [30.5, 30.5, 30.5, 31.5, 33] cm
L = 4.5 cm
M = 41 [43.5, 45, 47.5, 47.5, 50] cm



LEFT FRONT BAND & COLLAR

Using 5 mm knitting needles and right side facing, rejoin C at shoulder and pick up and K 64 [68, 68, 72, 72, 76] sts evenly down left front edge to top of rib (approximately 1 st from every row), 38 sts evenly from side edge of rib (approx 3 sts from every 4 rows). 102 [106, 106, 110, 110, 114] sts.

Next Row: P 2, * K 2, P 2, rep from * to end.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky knitting machines with a ribber.

MATERIALS

King Cole Luxury Mohair

4 [5, 5, 6, 6, 7] x 50 g balls in Main Colour (MC).

King Cole Fashion Aran

2 [2, 2, 2, 2, 2] x 100 g balls in Contrast Colour (C).

Pair 5 mm knitting needles.

4 buttons.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

SHAPE COLLAR

1st Row (Right side): K 2, (P 2, K 2) 3 [4, 4, 2, 2, 3] times, turn.

2nd Row: Sl 1P, P 1, (K 2, P 2) 3 [4, 4, 2, 2, 3] times.

3rd Row: (K 2, P 2) 6 [7, 7, 5, 5, 6] times, turn.

4th Row: Sl 1, K 1, P 2, (K 2, P 2) 5 [6, 6, 4, 4, 5] times.

Cont in rib working 10 sts more before turning on next and every foll alt row until 64 [68, 68, 70, 70, 74] sts have been worked before turning, ending with a wrong side row.

Work 20 rows in rib across all sts. Cast off loosely in rib.

RIGHT FRONT BAND & COLLAR

Join right shoulder seam.

Using 5 mm knitting needles and right side facing, rejoin C at shoulder and pick up and K 38 sts evenly up side edge of rib (approx 3 sts from every 4 rows), 64 [68, 68, 72, 72, 76] sts evenly from right front edge to shoulder (approximately 1 st from every row), 4 sts down right side of back neck, work across 19 [21, 21, 23, 23, 25] sts from back neck inc 1 [3, 3, 1, 1, 3] sts evenly, then pick up and K 4 sts up left side of back neck. 130 [138, 138, 142, 142, 150] sts.

SHAPE COLLAR

1st Row (Wrong side): P 2, (K 2, P 2) 10 [12, 12, 10, 10, 12] times, turn.

2nd Row: Sl 1, K 1, (P 2, K 2) 10 [12, 12, 10, 10, 12] times.

3rd Row: (P 2, K 2) 13 [15, 15, 13, 13, 15] times, turn.

4th Row: Sl 1P, P 1, K 2, (P 2, K 2) 12 [14, 14, 12, 12, 14] times.

Cont in rib working 10 sts more before turning on next and every foll alt row

until 92 [100, 100, 102, 102, 110] sts have been worked before turning, ending with a right side row.

Work 9 rows in rib across all sts.

Next Row (Making buttonholes): Rib 3, yfwd, K 2 tog, (rib 9, yrn, work 2 tog) 3 times, rib to end.

Work 11 rows in rib across all sts. Cast off loosely in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's

instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder seam and seam of collar, reversing this seam so that seam is underneath when collar is folded back. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and fronts. Taking half a stitch into seams, join side and sleeve seams. Sew on buttons. ■



Hello Dolly

Part 6 - A Good Yarn

Getting into machine knitting was like walking into an Aladdin's cave for Dorothy Russell. It was a catalyst for her and the precursor of her motif design work.

Whilst at the college I wanted a method of designing without too much of a learning curve. I bought DesignaKnit and though it is a marvellous program, it was too sophisticated for me at that time. It would need a lot of time to get the hang of it and time was what I had least of. After several dramatic performances, which I modestly think should have earned me an Oscar, my son finally gave in and wrote me a design program. So it was that MSAPCD was born.

I was fortunate in having the author residing not too far away physically and a phone at my elbow, together with receiving private tuition as and when, and for nothing. This all contributed to using it effectively very quickly. MSAPCD is a Dos program. That tells anyone we are viewing events of 1993 to 1994. It was marketed favourably shortly afterwards, which pleased me immensely as the author was rewarded for his labour of love for me. MSAPCD has now been superseded by HueDraw for Windows, which I use exclusively for motif design work, just as I used MSAPCD initially.

Early in 1990 machine knitting was at its zenith and picture knits came into vogue. It was wonderful to have the program to design with and then print out the colour charts and templates. So back I went to using the Brother machine. By this time I'd upgraded to a 950i, which I love. I did have a 965 for a short while, but found that one of the features present on the 950i wasn't on the later machine. I never was happy with it, so it went to another home. Time passed and what with dodging between umpteen knitting machines,

the computer for motif designing and writing patterns, I was seriously busy. I barely had time to read my Machine Knitting Monthly. One particular month it would have been better if I hadn't. But then, we can all be wiser after the event, can't we?

Satisfying my addiction to chocolate, I stretched out a hand for the latest magazine and it opened at the Classified adverts - "Singer 9000, complete with every conceivable gadget under the sun"

After a particularly busy day I decided that I'd earned some time with my feet up. A cuppa wouldn't go amiss nor something naughty but nice. So it was that shortly after the thought entered my mind that I was to be seen comfortably reclined on the settee. A steaming brew stood within easy reach. Within more easy reach was a chocolate bar...

My knight was settled nearby, pushing up zeds like sleep would be on ration from this moment on. Well, you know what it's like if there's the slightest suggestion that bread will be short in supply for a couple of days. Everyone rushes out, having been directed with military precision to commandeer every loaf within snatching distance and the rider instructed, "do not dare to return without any". Thus it was that sleep was being absorbed a few feet away in case of future deprivation. I have to admit to being somewhat irked at this. My spouse has always been able to sleep, whatever the place, whatever the situation. Whereas I, the more I work, the more tired I get and the less likely Mr Sandman is going to give me a break.

IS IT FATE?

I digress - picture it, this woman gratifying her addiction to chocolate, stretching a hand out for the latest magazine and perusing the front cover. It started to slip from my hand, but I grabbed it sharply and it opened at the Classified Adverts. Well, I'm not a believer in fate, destiny, or pre-ordered existence. I believe Omar Kyam when he wrote, "life is a quart of vinegar to a pint of wine". I also believe that life is what we make of what (sometimes very grotty) ingredients are in our particular 'Life Party Bag'. However - this is not the philosophy I espoused after reading the adverts that evening. Oh no! I hadn't read much before my relaxed state changed in an instant. I sat upright, chocolate forgotten as it melted between my fingers. I peered at the text, squinted, peered again, bringing the page closer:

ALL SINGING, ALL DANCING

Singer 9000 Knitting Machine, complete with every conceivable gadget under the sun, or so it seemed to me! I'd wanted one since inheriting paraphernalia accompanying a used machine, from which had dropped a leaflet. Why are we such gullible people? Why are we convinced without any conscious thought, that we are going to produce knitwear rivalling that modelled before our very eyes? And instantly too! Tell me it isn't only me who is so deluded!

My gasp must have been very audible, as it seemed to interrupt the nasal crescendo emitting nearby.

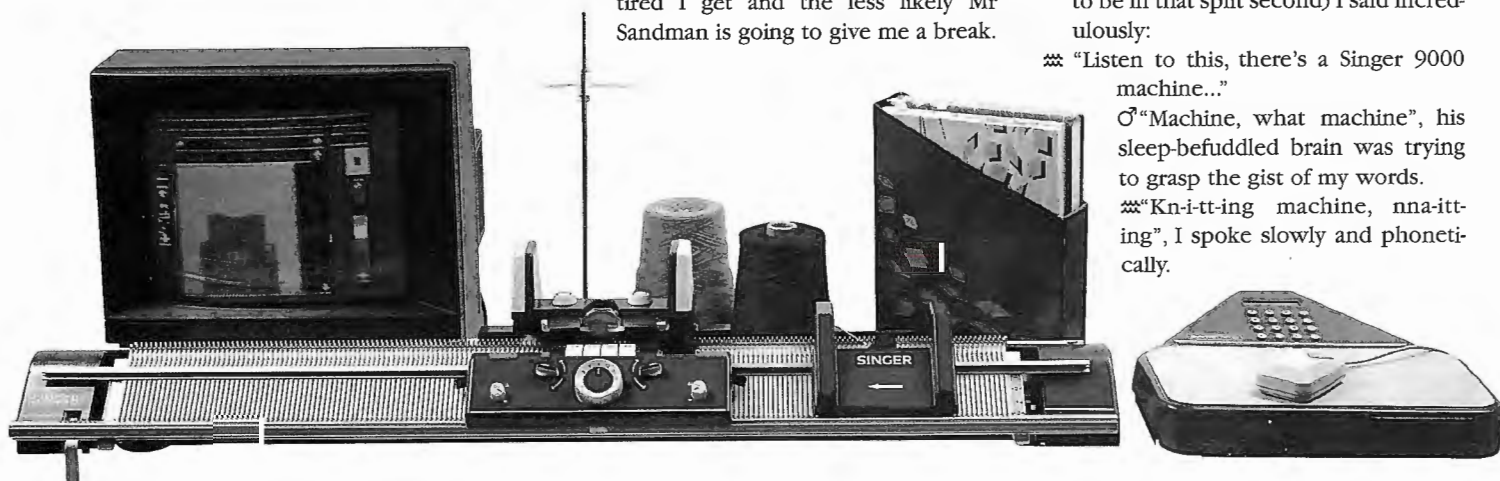
♂ "What?" mumbled the perpetrator.

⚡ Well, not one to let an opportunity slip away, (for that is what I recognised it to be in that split second) I said incredulously:

⚡ "Listen to this, there's a Singer 9000 machine..."

♂ "Machine, what machine", his sleep-befuddled brain was trying to grasp the gist of my words.

⚡ "Kn-i-tt-ing machine, nna-itt-ing", I spoke slowly and phonetically.



♂ "What about a na-itt-ing machine?" he remarked.

⚡ "Well, it says here - no, you read it", I said cunningly.

♂ "No, you read it out."

⚡ And so I did.

The next morning found us driving up the A1 to meet with a couple in a motorway café. Strangely, I don't remember the conversation of the previous evening. I only know that it must have been amicable because if he who should be obeyed (and that's a laugh!) had been less than pleased, we'd either have still been at home, or doing a ton northward, speed being indicative of a less than calm spirit!

EXTRA, EXTRA

All that I remember of the trip was that we returned home, having concluded a deal to the satisfaction of all parties. The said deal included a portable TV to operate with the machine and the almost mandatory peripherals that come with the job. I do believe that this machine-knitting lark is a love it or hate it situation. When purchasing used machines I've been fortunate enough to also acquire a myriad of extras. It occurs to me that I've bought predominantly from people who hate the occupation and want to relieve themselves of every last vestige. Oh, I'm not complaining!

I thought I'd conquered my knitting obsession, or at least settled for the fact that each machine needs time set aside in order to become fully acquainted with it. I recall my mother saying, 'tempus fugit', or something similar, meaning 'time flies'. It certainly does and as I get older, I get to feel that someone actually steals some of mine.

By this time, Matty was showing many signs of age. Surprisingly, she never lost her any of her teeth, but various parts got dried out and brittle (a bit like her owner). Her patterning box broke its belt, the connecting screw (plastic!) got unstable and the parts that should have been rigid became a bit flexible and vice versa. Once her selection box would no longer select, there wasn't enough variation of patterning for me, now that I was more proficient. She's been in a cupboard for some years now and avoids my gaze when I open the door, silently recriminating me each time.

WINNER TAKES IT ALL

A few months ago I wandered round eBay and gravitated to the knitting machine area, which I robustly tried to avoid. I've become aware that I've no strength of character in that direction. Thus it was that I allowed myself to 'just window shop'. Truly. Then I spotted her. Matty's twin sister! I rubbed my eyes, rather like Cinderella must have done on seeing her Fairy Godmother. Matty had never indicated that she had family. In all my years of knitting and clubs and association with other knitters I've never come across another Singer 2310. Obviously I am not naïve enough to think that only mine rolled off the assembly line, but it really makes me think. So it was that my interest was renewed in the 2310.

Despite a bit of an auction feud, I won at a respectable price. As at other times, we made the journey to collect it plus, you've guessed it, a quantity of items that the previous owner had felt necessary to acquire, in order to reach the dizzy heights of machine knitting. There was something different about this machine though. The owner wasn't there and not mentioned. I don't think the previous knitter had lost interest in it though. My joy was a little tempered by the thought that the sale was the result of a bereavement, but this made me decide to really get down to using it well. The extras were indicative of a dedicated knitter, so I feel I owe it to her memory to carry on where she left off. Now, with no intentions of getting another machine (!), I have come full circle. ■



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Extra Special Offer from Shades of Cashmere

Jane Woodward at Shades of Cashmere is running a special offer for our readers until **30th September 2006**

Two strands of this yarn knit up beautifully on Jane's Brother machine at around Tension 5 and she's sent us three patterns for the magazine.

There's a sleeveless round neck top with a tiny hem at the lower edge, ribs around neck and armhole. It teams with a matching round neck cardigan with semi set in sleeves, ribs at the lower edge and cuffs and neckline and button bands in stocking stitch. The third garment is a fitted edge-to-edge cardigan with semi fitted sleeves that's knitted on the single bed machine, with tiny hems all round.

It's ready to knit and with 2 x 400g cones, there should be sufficient yarn for two garments.



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Please note - This offer excludes free patterns but suitable patterns will be published in Machine Knitting Monthly

This offer is valid until **30th September 2006** or while stocks last. Orders received after this date will not be accepted.

This offer is subject to the availability of the colours whilst stock lasts, so please include a second choice.

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If you wish to be kept up-to-date with further special offers or any new stock, please send a stamped and self-addressed envelope.

Over to You

Who needs a tension swatch?

Share your stories, hints, tips and points of view with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net. This month an old friend Pearl E Payne has been in touch from Canada.

My knit club meeting was drawing near and I hadn't done any knitting for our regular show and tell session. Well, I thought, I've about a week in which to knit, so I've plenty of time and proceeded to set up the machine with the G-Carriage ready to go. No need for a tension swatch I said to myself, as I'd knitted an almost identical sweater with the same yarn by the same maker a short while ago. The only difference was the pattern card, which had a different design.

CLICKETY-CLACK

So far, so good and with the same number of stitches as last time, proceeded to knit the rib, which I shortened four rows as I do not like my welts too long. Then the pattern card was set up and I noticed that the pattern didn't look quite right after having knitted about eight rows. I realized that Row One was knitting over and over again as I'd forgotten to unlock the card. So I ripped it all back to Row One and began again. Clickety-clack went the G-Carriage and with the pattern card rotating I admired the lovely floral pattern that was emerging from the machine. I even called my husband to come and look as the knitting proceeded to drop downward.

"You know", I said, "it looks awfully long". I know the knitting shrinks up when the pieces come off the machine, but this one really looked extra long. I continued anyway, but when the time came to take it off the machine it was a good five inches longer than it was supposed to have been. "Not to worry", I said, "it is going to be a cut and sew anyway. I'll just unravel the surplus before I do the stitching for the neckline."

PRESSING MATTERS

All was well and good so far, but I had forgotten how slow the knitting went with the G-Carriage and on the third day I was either waiting to increase the sleeves every few rows, or going away and hurrying back, so as not to waste too much time between the stops. We're now at the fourth day so OK, here we go off to do some steaming. The pieces, while looking wonderful when stretched out with the cast-on comb still in position, looked like a screwed up rag when off the machine. I switched on the iron and the steam tank and once the signal light went out I began to steam the pieces.

"You know", I said, "it looks awfully long." I know the knitting shrinks up when the pieces come off the machine, but this one really looked extra long.

This part really needs patience (which was in short supply at this point) and then I remembered reading a magazine article about an orange pressing cloth that works wonders on knits. Great, I thought and un-earthed the cloth from the cupboard having decided to test it out.

Now we all remember Rule Number One when steaming, pressing or whatever is to test first on a sample, not on the finished sweater! This piece of wisdom did not penetrate my brain until I discovered I had an over-steamed and produced a shiny finish on the lower half of one of the body pieces. Not to worry I thought, I'll use that piece for the back and as long as I back out of everywhere I go, no one will ever know!

When I took another look at the shiny lower piece, I had a terrific idea. Why don't I separate the lower rib from the body, remove a whole pattern from the lower end (after all, I had all that surplus at the top) and replace the rib. Brilliant I thought, they apply ribs after the main knitting all the time and, as I said before, it will be at the back anyway. So, the rib was removed, the sweater shortened and the rib replaced. Next the neckline was marked and stitched, the shoulders joined and I believed that at last I was well on the way to finishing.

DAY FIVE DAWNS

With the enclosed neckline finished and collar added, I began to relax even though it was now Day Five. Next, I had to mark the side seams for the sleeves and in flipping up the lower back rib I noticed that it was an entirely different shade to the front rib. This was due of course, to the



over-steaming. Not to worry, I thought, I didn't like that join all across the top of the welt anyway. I'll just knit another rib as I've still enough yarn left on the cone.

So I set-up the machine again and this time started to knit the rib, forgetting to lock the card for the two by rib which had been knitted on the front. Not to worry I thought, then took the knitting off the machine and had another brilliant idea. Why not pick up the lower row of the body and knit the two by two rib downwards? This I did and I also remembered to lock the card this time.

The rest of the work actually went quite smoothly. The sleeves were set-in and the sides were pinned together ready for joining. That's funny, I thought, the front ribbing looks much shorter than the back ribbing. Oops! I shortened the front ribbing by four rows at the beginning of the sweater. So, the four rows extra were unravelled, I made a cast-off by hand and finished sewing the seam. The sweater

received a very short wet-blocking as the club meeting was the next day.

If I learnt anything from this it would be not to test out blocking methods on the actual garment, even though the experts writing the article in the magazine swear by their method. Also, isn't it amazing how far some people will go to avoid knitting a tension swatch! I wrote this for the knit-club members' amusement and thought you would enjoy it. Once again, Anne, thank you for being there.

All the best

Pearl E Payne

Salt Spring Island, BC

Thanks for sharing this with us Pearl. It's a tale I'm sure every machine knitter can tell - I'm convinced that machine knitters must be born with similar DNA!

President: Richard Rutt Patrons: Anne; Lady Scott; Sasha Kagan; Kaffe Fassett

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Classwise

Charting Devices

This time, Beryl Jarvis looks at charting devices and shows us how we can knit the shape and fabric of our choice, without needing the text of a pattern.

Although some knitting machines have charting devices built in, many do not, so this popular accessory is sold separately. You must use the correct type, so make sure you take a note of the exact make and model of your machine when you go shopping! With a charting device, you can knit the shape of your choice in the fabric of your choice and not need to follow the text of a pattern. So, if you don't have one and have never tried one, I can thoroughly recommend its purchase and use to you.

Several electronic machines used today have a shape facility included and much of this article will also be relevant to those models. At this stage in the course, students either work on their own, or in small groups and we use the session in a very "hands-on" way. Students draw out a shape and I advise them how to get the most out of their charting device.

FULL OR HALF SCALE

Brother's charting device is called a Knit Leader, Toyota's version is a Knit Tracer and they both have a plastic sheet on which you draw the shape required. The Silver Reed and Knitmaster charting device is called a Knit Radar and it comes

with pre-drawn shapes in a variety of sizes. Some are half scale and, by measuring the length of a line and doubling it, you will find out whether it is or is not half scale.

Many of the built-in shapes are very curved, compared to the straight lines we have become accustomed to today. So, if these shapes are not quite what you want, just use the basic shape as a guide and draw your new line in pencil. By using pencil, the alterations are not permanent and can be changed for future garments. Whenever you are marking a sheet to insert in a charting device, always use the pen supplied or a water-soluble pen, not a permanent marker.

THE SHAPE

Once the charting device is in place, we have to decide on the shape we'll use for knitting. Many shapes we require such as the back, front and sleeves of most sweaters are symmetrical. As the left side is a mirror image of the right, only half the garment shape needs to be drawn and we can determine the basic shape in a number of ways.

If we have a favourite sweater and very much like its shape, we can measure the sections then use them as a guide.

If we want to knit a garment from a magazine or pattern, but prefer to avoid working through the text, most machine knitting patterns print the shape of each section with measurements.

Brother did produce a very useful set of shapes to fit chest sizes 20 to 50 inches for set-in sleeves and raglans, giving options of a round or V-neck plus a cardigan band allowance and darts. They are a good base - but do bear in mind that the Japanese are usually more slender than we are and the sleeves are not always quite generous enough for our proportions! As they were first printed several years ago, styles have changed and you may prefer more ease.

We can keep the basic shapes of people we knit for regularly on paper, then trace them each time and adjust the shape for the style required. An odd roll of wallpaper or lining paper is a useful source of suitable paper.

Brother's charting device is called a Knit Leader, Toyota's version is a Knit Tracer and they both have a plastic sheet on which you draw the shape required. The Silver Reed device is called a Knit Radar.

LINE UP!

Plastic sheets supplied for use with charting devices are permanently marked with a centimetre grid and have dashed lines to represent the centre line of the garment shape. Please note that the Brother Knit Leader built into models KH881 and KH891 has a smaller sheet than the Knit Leader bought as an attachment. This smaller sheet has three dashed lines and you must decide which you will use as the centre of your garment section. Unless the shape is for a small size, you will probably need to use the dashed line on the left or right.

MAKING A START

Most garments start with a welt and as it is usually knitted either at a different tension or on the ribber, you don't need to draw it on your shape. I always teach my students to start at the bottom of the grid on the sheet and there really is no need to draw over the bottom line or the centre line.

If you know the length of a line in centimetres, it is much easier to draw it using the centimetre grid than to measure a length you know in inches. So, if you normally measure in inches, turn over the tape measure to read the length in centimetres.

I usually draw half the back of my garment, then the neckline I need for the front, followed by half of the sleeve (see Fig. 1). The manual supplied with the Knit Leader does suggest drawing on the welt and starting several centimetres up from the bottom of the grid. However, if I did this I'd not get the length of a sweater for my husband on the sheet - because he is six foot seven inches tall! When you are happy with the drawing on the sheet put it into the machine, following the instructions in the manual.

KNITTING A SWATCH

Next you need to have a tension swatch

Learn at home

Beryl Jarvis ran a very successful course in Leicester for more than ten years and her Classwise series of articles was based on life in her classroom and her teaching. We've decided to publish the articles again from the beginning, not only to give you a chance to follow it through but also to allow those returning to machine knitting to make a fresh start. Beryl's Info Sheets are widely acclaimed and still available to readers. If you would like a list of the full set, including prices, please send Beryl a self-addressed and stamped envelope to the following address:

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: beryl.jarvis@ntlworld.com

of the fabric you are going to use, knitted with the yarn you are going to use. It must also be treated in the same way as the finished garment. If your garment is to be washed and pressed, the swatch must be treated in the same way before measuring. If the garment will be left with its own natural bounce, there's no need to do anything to the swatch. Should you need more help with this, there's further information on my **Info Sheet 1.1**, explaining how to knit and measure a tension swatch.

MEASURING THE STITCH TENSION

Next, we have to measure the tension swatch so let's first start with the stitches.

Silver Reed & Knitmaster

Silver Reed and Knitmaster owners should use the Green Ruler. Find the ruler with the same number as the Green Ruler reading, from the set of stitch rules.

Brother & Toyota

Brother and Toyota owners should measure the swatch in centimetres, then look at the chart on the tube for the width, in millimetres, which corresponds to the swatch. I know this may seem obvious to many of you, but others might need to be reminded that there are ten millimetres in one centimetre. So, a swatch measuring 13.4 cm is 134 millimetres wide. It is this figure you are looking for on the chart. Find the stitch rule inside the tube that matches with width of your stitches.

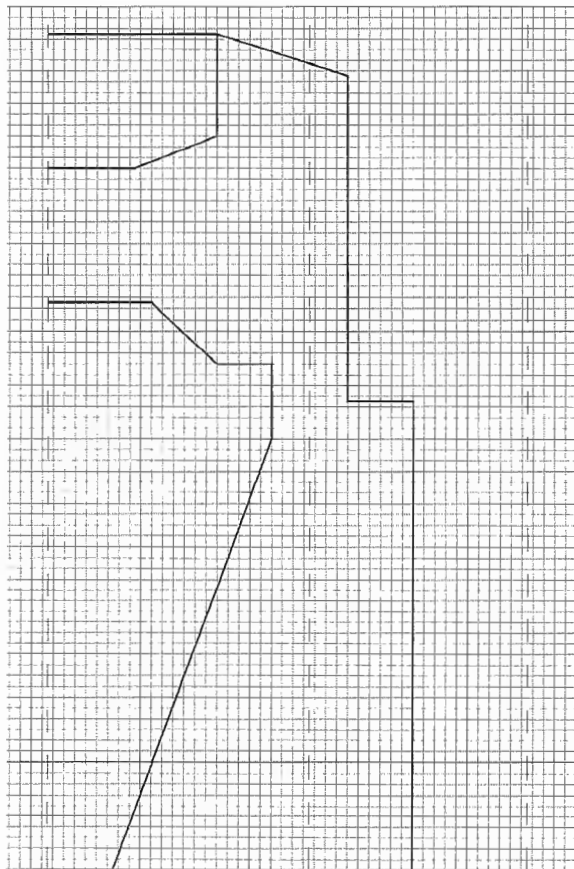
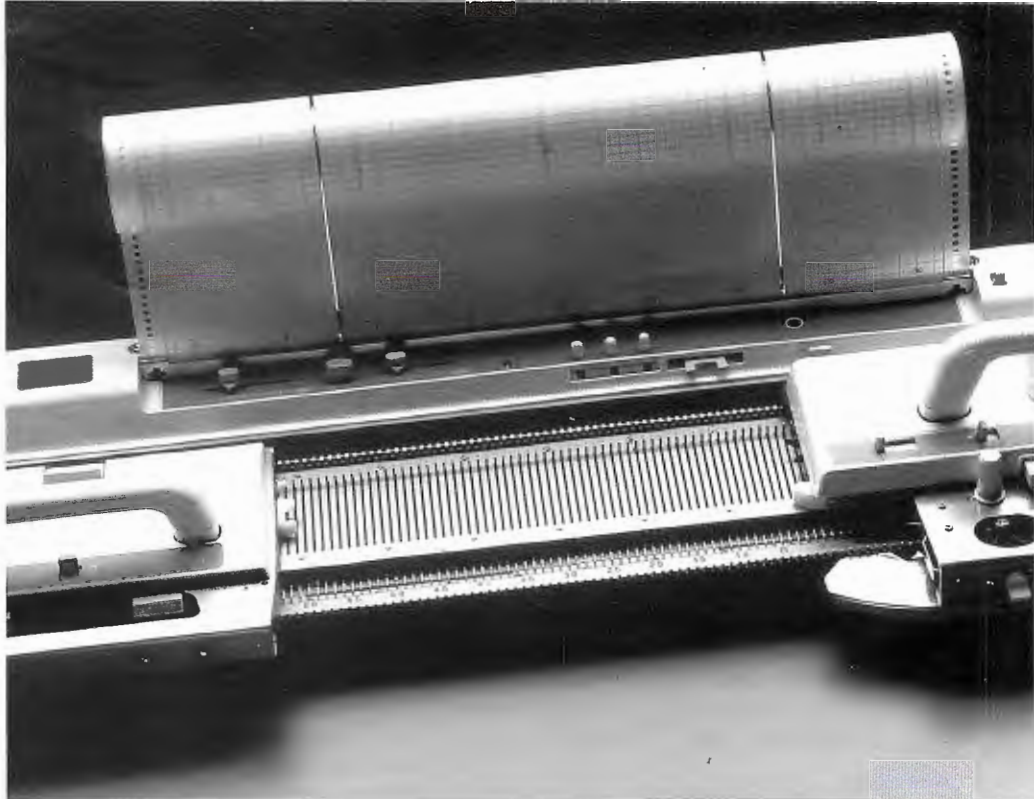


Figure One



The Brother KnitLeader

In the tube for the built-in Brother Knit Leader, there are two sets of rulers. One set has white writing with a dashed line in the centre to use when the centre line on the sheet has been used. The other set has black writing with a dashed line towards one end, to be used with the centre lines to the left or right.

Next, we put the stitch rule in the machine, matching the dashed centre line on the rule with the dashed centre line on the sheet and the top of the rule with the bottom of our shape. It's important to make sure we can read the correct side of the rule and that the sheet is in straight!

MEASURING THE ROW TENSION

Next, we must measure the rows. Set the charting device following the instructions for the length of 60 rows.

If your fabric will be made of more than one stitch pattern – for example knitted partly in plain fabric and partly in Fair Isle, you should make a tension swatch for each fabric and re-set the charting device according to the fabric to be knitted.

When you are knitting, the sheet will pass through the charting device at the same rate as the work grows. The number of stitches that should be working can be

read from the ruler, between the centre line to the outside line. As this number changes, we increase and decrease accordingly.

READY, STEADY, GO

Start off by reading the number of stitches from the rule, then set the charting device so that it does not rotate. Cast on and knit the welt, then release the sheet.

Often a shape will have slopes such as shoulders, sleeves or a V-neck. If you do a dry run first, you can plan the increases or decreases before starting. A dry run is done by setting up the charting device and going through the shape with the machine, but no yarn threaded through the carriage. No actual knitting takes place, but we note the stitches required at various points then use the magic formula to calculate the increases and decreases required evenly along the slope. (See my **Info Sheet 1.10 Magic Formula and Conversion Factor** for more information, should you need it.) When it comes to the shoulder shaping, work out how you, as a knitter, would knit the slope to lose the required number of stitches over the rows available. It is almost impossible to shape the shoulders evenly whilst knitting, simply by following the line on the charting device.

Over the years, we've looked at almost all charting devices and the one we use in class depends on the equipment students are using at the time. As they are very popular, I have produced **Info Sheet 5.4 Hints and Tips for Brother knitters** on using the Brother Knit Leader. However, I'd be pleased to help anyone who would like more information about charting devices - just drop me a line. ■

Inspirations

Fun with stripes

Sideways knitting gives you the chance to introduce vertical stripes into an otherwise plain garment and **Angela Thornycroft** shows us how to do it.

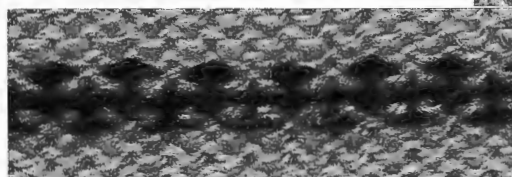
Although our machines will do some amazing things, don't you think it's nice to knit something plain with just a clever bit of interest? If you're young and slim you can get away with horizontal stripes but as we get older, they can be less than flattering. For most of us, a slim vertical stripe or two can work wonders and sideways knitting gives us the chance to do just that.

Look at Diagram 1 and it shows the body of a sweater turned on to its side so start by drawing it on to your charting sheet. Next mark where you want to have one or more stripes and note how long each stripe is going to be.

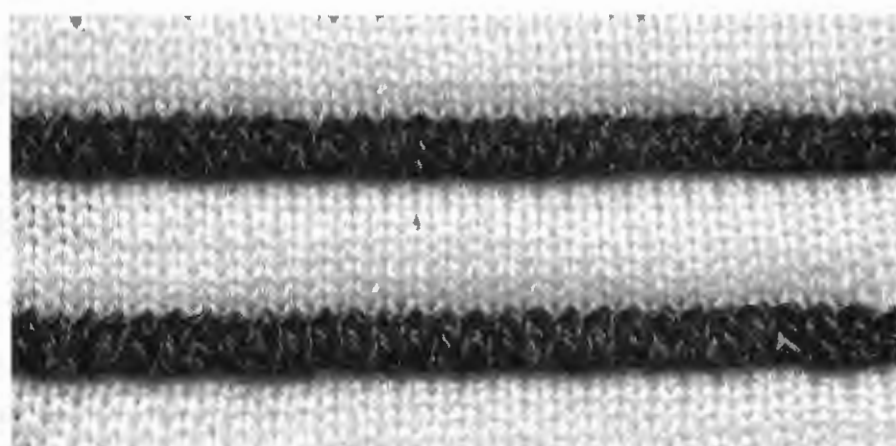
Sample 1 (below) shows ridged stripes and they are made by knitting a tiny hem within the fabric.

When you get to the first position, stop the charter to knit each stripe. Set the carriage to hold and pull forward the needles you don't want in the stripe. Over the rest of the stitches, knit three to four rows in a contrasting yarn. Pick up the contrasting stitches from the first row and place them on to their corresponding needles then cancel hold and continue knitting in main yarn.

Sample 2 (top) shows woven stripes and they are incredibly easy. There's no need to stop the charter for this stripe. Select the needles for the stripe and push them forward to holding position. Using a contrasting yarn, weave over the first needle and under the second needle. Repeat this all along the stripe, noting that the yarn should be under the last needle. Knit the whole row in main yarn. Push forward the same needles and weave over the over the first needle (at left) and under the second needle and repeat all across to the right hand side. To complete the garment, knit the sleeves vertically.



If you're now in the mood for trying something different in sideways knitting, how about a V neck cardigan with the V-neck shaped in the back (see Diagram 2). The fronts are knitted straight and all you have to do is insert the neck width in the middle and draw the 'V' shape. To shape the 'V' during knitting, with carriage at left set machine to hold and follow the shape to the centre. Now follow the second side until all needles are back in work. Finally knit the second half of the back. When you knit the fronts, just work as far as the shaping and take the knitting off on waste yarn. For the second side, cast on in waste yarn using the nylon cord and then follow the shape.



Sample One

Sideways knitted sweater with vertically knitted sleeves

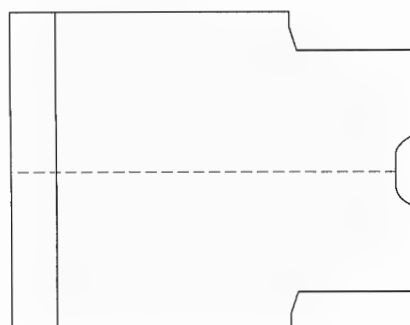
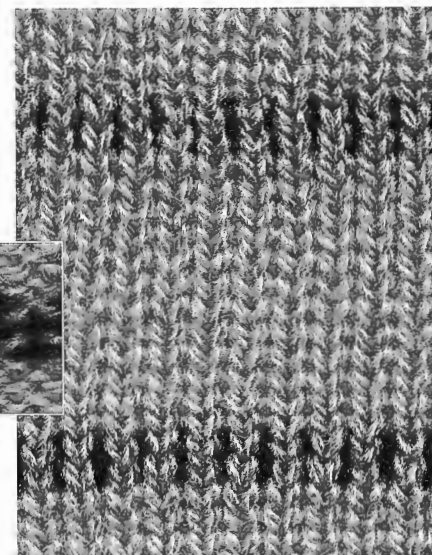


Diagram One



Sample Two

In sideways knitting, the welts of a cardigan will need to be knitted before the front bands. When following this shape, the front bands can be knitted using the same number of stitches as the front edge plus the stitches from the edge of the welt and this produces a nicely fitting band. I do the back neck separately and join it to the front bands. Finally, knit the sleeves vertically. Until next time, have fun! ■

Sideways knitted v-neck cardigan with v inserted into BACK

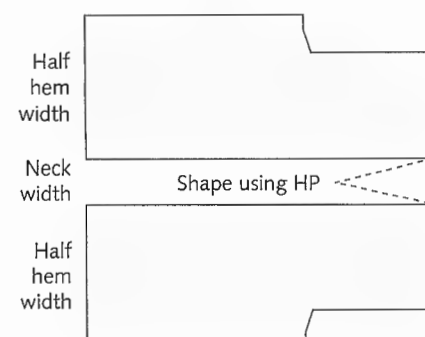


Diagram Two

Look at Life

Curling Ribs

Joan Lafferty was talking to Anne the other day about her latest request for charity knitting and, as conversations often go, one thing led to another.

Members of the Mothers' Union have been asked to knit blankets for a local Premature Baby Unit. I think I mentioned previously that we were given no size, but someone managed to find out that they would like 20 x 25 inches (51 x 64 cm). So with that problem solved, I had no difficulty in drawing out a nice rectangle on the Knit Leader sheet. However, I was a bit bothered about curling edges and how to deal with them. Anne told me that quite by chance she had just received an e-mail from a reader who had no ribber, preferring to knit her ribs by hand. It seems that try as she would, they curled under - or was it flipping up outwards? Either way, it was not satisfactory. So Anne suggested maybe I could do some experimenting.

FIRST THINGS FIRST

The first thought that crossed my mind is that when we follow traditional hand-knitting patterns, the instructions very often state something such as 'work 5 cm in K1, P1 rib inc 6 sts evenly across on last row'. If our reader is knitting the garment and then picking up the stitches to knit the rib downwards, I wonder if she has tried decreasing a few stitches evenly across as she works her first row in rib? This may well correct the flip and as to needle size, in my experience hand knitting is generally looser than machine knitting so I'd tend to use smaller rather than larger hand knitting needles.

SIZE MATTERS

I decided to start my own 'experiments' with my baby blanket. I had knitted a tension piece (of course), so I undid the waste yarn at the cast on edge and picked up the open stitches from the purl side of the work. I was using 4-ply acrylic and Tension 7 on the machine, so I used Size 13 hand knitting needles (size 3 metric). I knitted about 16 rows and cast off in rib using a Size 11 hand knitting needle. This made a welt of one and a half inches, which did not curl either under or outwards. So I wonder if our reader was using needles that were too large. Of course, my sample was only knitted over 60 stitches, but I cannot think that more stitches would make any difference.

However I must tell you that I made myself a lovely soft button-to-the-neck cardigan last year. It was a cone that I had

been given, with no name or indication as to the content of the yarn. I think it was acrylic and probably a 3-ply, so I knitted it on tension 6, but I can't remember the tension I used for the welts. What bothered me was that they created a 'bump' where the welt joined the main part. I had made up the cardigan with the bands, complete with buttons and buttonholes, before I realised that it was not completely flat.

To tell you the truth, I could not be bothered to take the bands off and remove the welts, replacing them and knitting at a tighter tension. So I removed the bottom button and turned the welt under, catching it down where the main knitting started. This has worked well. I put an invisible press-stud at the bottom to keep it neat and, if I'd had a piece of Velcro, I might have used that. So maybe our reader friend could try doing this if all else fails and small hand knitting needles do not do the trick.

MOCK RIB

Another thought has struck me for our lady who hand knits the ribs. I wonder if she has tried mock rib and does not like it? I can't say I like this rib myself, at least not if one tries to make it look like 1x1 rib by keeping every other needle out of work. So if I ever have occasion to do mock rib, I set the needles for a 2x1 rib with two working and one not working all across the width and cast on with waste yarn.

As my colleague Maggie Andrews reminded us in March 2005 (Page 36 & 37), hems often give knitters problems as they can flare out or flip up. Using the correct tension for the two sides of the hem can cure the flare and using the correct tension for the pick-up row can cure the flip. For a standard hem, Maggie suggests knitting the under side of the hem at MT-2. (You can even use MT-3 if your machine will take it.) Knit the fold line at MT+3. Knit the upper side of the hem at MT-1. (If your machine managed MT-3 for the under side, then use MT-2.) Knit the joining row at MT+3 to allow enough yarn for knitting the extra thickness of the two sets of stitches. Knitting this row too tightly causes the dreaded flip. When the garment piece is completed, push a welt bar or straight edge through the hem and

pull firmly to close up the stitches and sharpen the fold line.

Thinking about it, I do something very similar when I knit my 2x1 mock rib. (The method is explained in full detail opposite.) Let's suppose I'm going to knit a welt with 24 rows. I would use three numbers less than the main tension for the first 24 rows, which end up on the back of the welt. I then knit one row at tension 10 for a loose row and complete the hem by knitting another 24 rows but, like Maggie, I use a two numbers less than main for this side. (I find that the lower tension on the first part pulls the work under slightly.)

For my 2x1 mock rib, instead of picking up the open stitches on the two working needles I pick one stitch on to an empty needle, then one on to one of the two needles that holds a stitch. This gives a row without holes. I have suggested tension sizes for 4-ply acrylic, but different yarns and different machines knit up differently, so it is a matter of experiment. Having said all of this, I guess our lady likes a little hand knitting (as I do!) but of course neckbands or buttonhole bands can be done by hand.

BABY TALK

Back to my baby blanket. I crocheted all round using double crochet, then one round of crab stitch. I have found that even folk who are familiar with crochet do not know what crab stitch is and those who cannot crochet think it is a joke! So for the crocheters, having done the first row in double crochet from right to left, you do not turn the work over. Instead you work double crochet into the stitches you have just made, working from left to right. This makes a nice 'knobbly' edge as shown in Fig. 1, on the next page.

Unfortunately it did not lie flat, so I gave it my cold-water treatment. I put it between two pieces of sheeting wrung out with cold water. I have not done this for ages and after two days on this treatment, I remember that I used to put ribber weights on the edges to give even more pressure. After all of this, the sides of the blanket were quite flat, but the top and bottom curled slightly. I told the lady who was to take them to the baby unit about my curling edges and she suggested



Look at Life

Turn to
page 25 for a
lovely Baby
Blanket

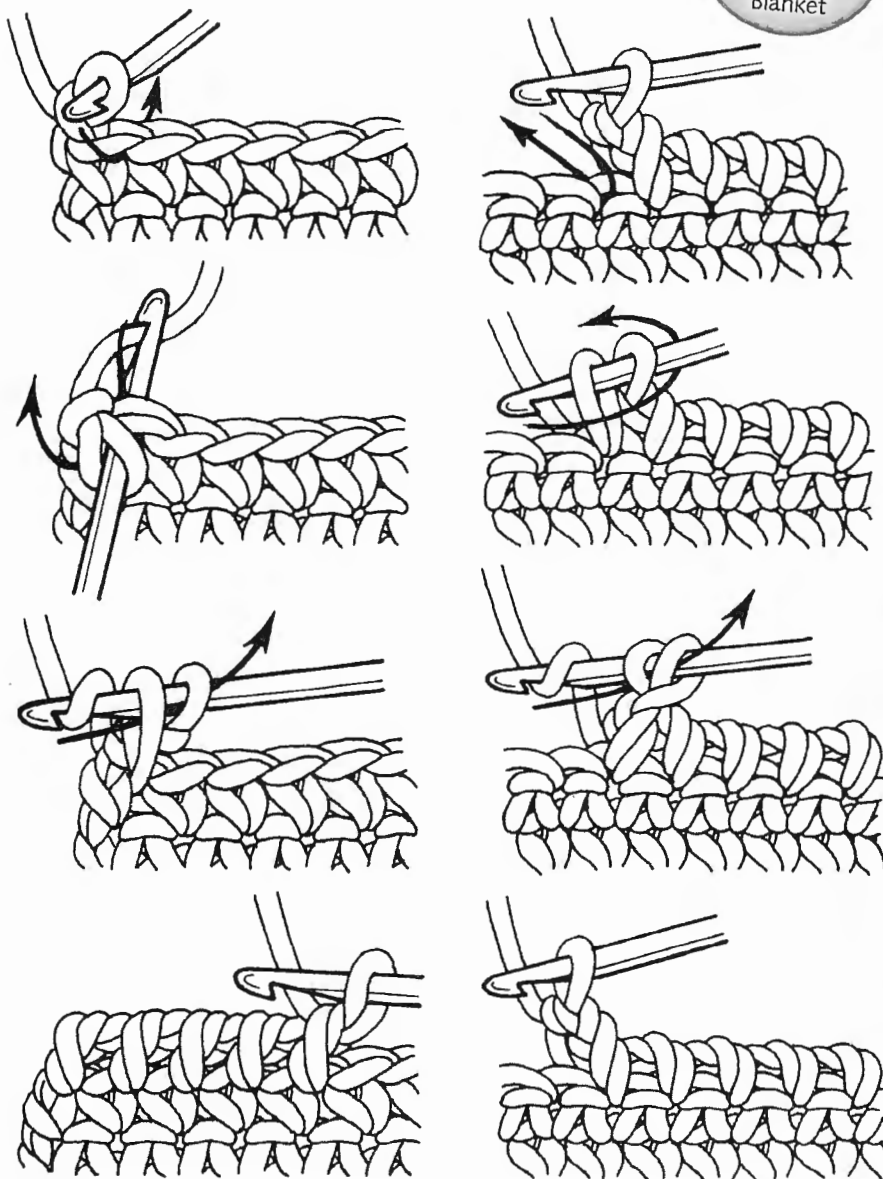


Figure One

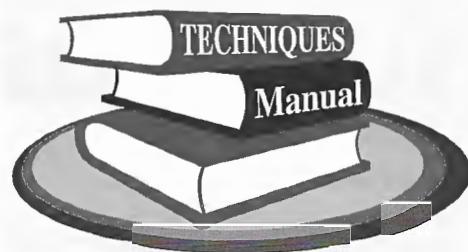
that this would not matter too much, since the baby would be wrapped in the blanket anyway. I have yet to hear how my blanket was received. I was talking to a machine-knitting friend about all this and she suggested doing ribbed welts with mitres all round. That's not too difficult, since I could draw out the 45-degree angle on the Knit Leader sheet. I have yet to see if this will lie flat.

TUCKED RIB

Still thinking of the baby blanket, a piece of knitting appeared in my 'tension piece' compartment. (I have one of those plastic vegetable racks beside the machine.) I cannot remember knitting this and if it had been a tension piece I had knitted, it would have had the stitches marked in a different colour. It was in tuck rib, nicely finished top and bottom, so I guess it was given to me with some cones for crocheting my blankets for Africa. This piece was beautifully flat, so I decided the next baby blanket would be in tucked rib!

I knew that this was created using full needle rib; the ribber book referred me to punch cards for tuck rib, but now, of course, I have no punch cards since I am working on an electronic machine. A hunt through *Stitchworld* did not disclose this nice flat rib, so I got out my ribber books – two from Kathleen Kinder, two from Mary Weaver, one the Brother book of the ribber and Sue Woolley's *Double Bed Techniques*. Sadly, none of them helped in this instance. I had a lovely time wading through lots of nice patterns, but all were too bumpy for my purpose.

So I selected what I thought would be an appropriate stitch from *Stitchworld* and set up for full needle rib, not forgetting the close knit bar. Again my yarn did not have any notation on the inside and although it appeared pretty fine, the carriage went on strike and after the second attempt I gave up. So it will have to be plain stocking stitch with crochet edging and a slight curl for the next blanket. ■



Knitting a 2 x 1 Welt

Knitting a 2x1 welt means that for every two needles in knitting position, one needle is in non-working position. Two needles need to be in working position at each end. When making up, one of these stitches on each side will be taken into the seam, thus keeping the 2x1 arrangement when the garment is made up. The number of needles required is therefore a multiple of three plus two. As a sample, bring 33 Ns at the right and 32 Ns at the left of centre 0 to WP (65 divided by 3 is 21 plus 2).



Starting with the third needle from the right, push every third needle back to non-working position. Make an open edge cast-on with waste yarn and knit a few rows, ending with the carriage at the right.

Knit in the nylon cord from right to left. Set the row counter at 000.

Thread the main yarn through the yarn brake and yarn feeder.

Set the tension dial to 3.

Knit 20 rows, ending with the carriage at the left.

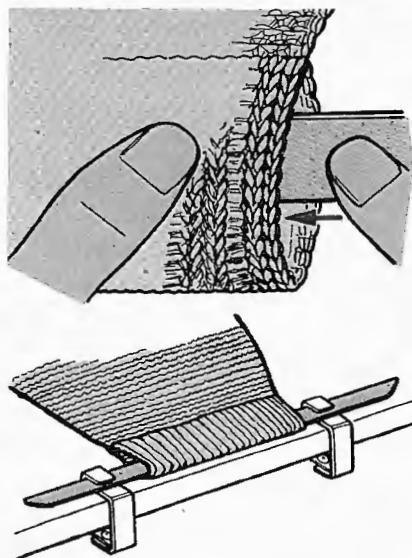
Set the tension dial to 6 and knit one row.

Set the tension dial to 3.

Knit 20 more rows, thus ending with the carriage at the right.

With the straight edge needle pusher, bring every third needle forward from non-working to working position.

Blocking or Steaming a Double Welt



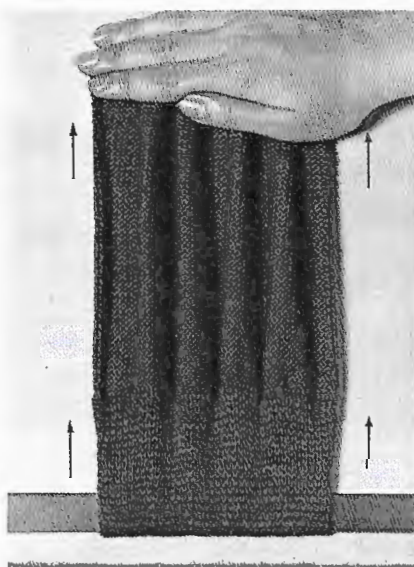
Wool and natural yarns

Insert the bar through the welt and slide the ends of the bar under the clamps, if you have them.

With one hand stretch out your knitted piece, pulling away from the bar, as shown in the photo.

At the same time, with the other hand, gather the ribs of the welt together closely on the bar.

Lay a wet pressing cloth on top of the welt. Lower a hot iron on to the wet cloth and let the steam penetrate into the knitting. Do not press - just allow the iron to almost hover over the wet cloth until the entire welt has been steamed. Alternatively use a steam iron, but make sure it doesn't touch the knitting.



Synthetic yarns

If you are knitting with synthetic yarns, please use the greatest care when steaming your garment, as synthetic yarns do not respond well to heat in the same manner as natural wool. Work lightly and quickly and always try steaming a tension swatch first to see if the yarn will respond favourably or be 'killed' by too much heat. Often a very light steaming of the wrong side only produces an acceptable result. If in doubt, place a dry cloth between the iron and knitting as a precaution.

Remove the cloth and, while the knitting is still hot and damp, give it a final light pull. Carefully pull out the bar without disturbing the fabric and allow



the knitting to cool and dry. If necessary this procedure may be repeated. The ladders between the stitches contract and the finished welt should look like a fine rib after being steamed.

Cold water treatment

Yarns that should not be pressed can be treated in a number of different ways. Joan lays the knitting between two pieces of sheeting, which has been thoroughly wetted in cold water and then rung out. You can also spray the knitting with cold water and leave it covered with a clean cloth until it is completely dry. Whichever method you chose, always try it on a sample first because it's better to spoil a small piece of test knitting than the whole garment. ■

Make a hem by placing the loops of the first row knitted after the nylon cord by hanging the first loop from the right on to the second needle from the right, which has a stitch.

Hang the second loop on to the first empty needle from the right.

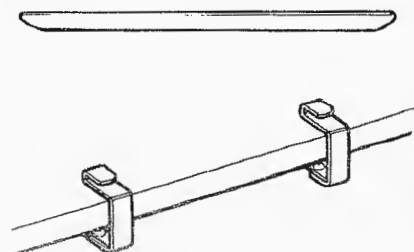
Hang the third loop on to the fifth needle from right, which has a stitch.

Hang the fourth loop on to the next empty needle.

Continue making a hem across the row by hanging up the loops. In a group of three needles (two with stitches and one empty) hang one loop on the second needle with a stitch and one loop on the adjacent empty needle. There will be two needles at the left edge with only one stitch on each.

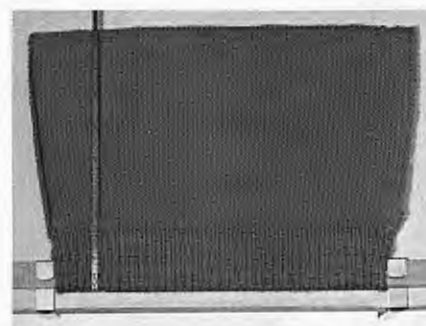
Bring all needles from working to upper working or holding position. Whilst doing so, hold the knitting back against the machine with your free hand to prevent

the stitches coming off the needles. Check that the carriage will knit needles back to working position and knit one row to the right. Pull out the nylon cord and the waste yarn will fall away from the knitting. Using main tension knit 50 or so rows in stocking stitch and cast off all stitches.



When the knitting comes off the machine, the welt will be stretched sideways and look most unattractive. The welt needs to be blocked and steamed to pull the ladders into the stitches on either side and give the appearance of a rib.

Please note that welts are blocked after the garment piece has been completed. The only essential piece of equipment is a welt bar or 'rib frame' as it was called it in the old Knitmaster days. It was included in the accessories of single bed machines and if you ever see one for sale, it's gold dust! It was supplied with two simple clamps, which were designed to be slipped over the edge of an ironing board. A metal ruler or narrow length of wood could be substituted, but please make sure the bar is clean.



Techniques

Design Time

If you've a favourite hint to pass on, share it with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

Many of you will remember Mary Stanton's innovative design in our February 2006 issue and will be thrilled that she's sharing another idea with us. She writes:

Dear Anne

I thought you might like to see this shoulder bag. I knitted the original a couple of years ago and my friends say it is a very good pattern. In fact one of them has enjoyed making up one for herself. So with their encouragement, I'm sending the pattern for you to share with other readers. The blocks were copied from a commercial pattern and to make them I undid the original bag and measured all the sections. I also used the original zip in my new bag!

One of my friends had given me the original gingham bag for Christmas quite a few years ago. One day I looked at my much loved, very worn bag and thought why don't I try and make one? When I went to the supermarket with my new, knitted, replacement, I got compliments from all directions - everyone including the check out staff had actually noticed my old bag. You need a fairly strong knitted fabric that has been killed or felted or use gingham material.

Yours sincerely

Mary Stanton

Titirangi, Auckland, New Zealand

Shoulder Bag

Adapted from a commercial gingham bag by Mary Stanton

Step 1

Knit one pattern and two halves or cut it out following the grain of the fabric.

Step 2

Attach lining to the wrong side of the three pieces except where the zip goes. Leave the raw edge of the lining next to the edge of your three pieces. Cut out a piece of cardboard 21 x 28 cm and cover with lining to the size 22 x 30 cm. Attach on top of lining between Z and X at C and D, H and G.

Step 3

Attach zip between J and K openings using the two half patterns, between main fabric & lining. Joining your two halves together.

Step 4

At this point I put in a popper (Poppa, press-stud or domes) to join both ends of the bag, just outside the zip join. You may have to add a little extra material at each end.

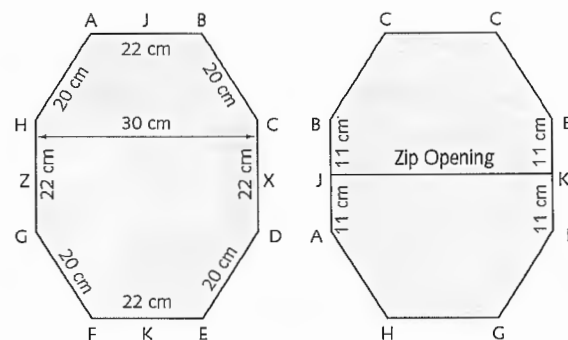
Step 5

Lay the two joined halves on top of the one piece so that the linings are on the inside and the main fabric on the outside. Make sure you lay them together correctly so that A matches A; B matches B and so on. Sew your now two pieces together, leaving about 1 cm margin, so that the raw edges are on the outside of the bag.

HANDLES & FACING

Step 6

Knit two facings 4 cm wide x 22 cm long and fold so that you can sew to both sides of the EKF edge coving your raw seam. Doing the same to the AJB edge. If you are using gingham material, cut out on the cross a strip of material 8 cm wide x 22 cm long. Fold in half with right side of fabric on the outside. Sew raw edges together. Attach cord to raw edge then iron flat with cord in the middle. Now



fold in half so that the cord is on the inside and cover the raw seam on both sides of EKF edge, covering your raw seam. Doing the same to the AJB edge and sew facing on.

Step 7

Work out how long you would like your shoulder straps to be. Now get out a tape measure and measure AHGF plus one strap. Then measure EDCB plus one strap; add this together and knit this length in one strip 4 cm wide and join both ends. My measurements were 72 cm + 20 cm + 22 cm + 20 cm AHGF plus 72 cm + 20 cm + 22 cm + 20 cm EDCB = 268 cm. Knit the length you want in one strip 4 cm wide and join both ends together. So you now have a huge circle.

Cut a cord 268 cm long or to the length your straps are to be. Tack the cord down the centre, on the wrong side of the fabric. If you are using gingham fabric calculate your length the same way as above but make your width 8 cm. Cut your material on the cross and sew raw

edge and attach cord the same way as before. Join both ends together to form a circle.

Step 8

Divide your facing strap into quarters and mark each quarter with a safety pin.

Step 9

Lay the facing strap out on the floor or table so that you have two pins each end and two pins meeting in the middle. Attach the two middle safety pins plus facing strap to Z and K respectively. Fold your facing strap in half, with the cord inside and cover the raw edge of your bag. Now continue attaching the facing strap to the bag. The other two pins should be in the centre of your straps and an even distance from your bag. The join in your facing should be attached to the bag. It is best not to have it in the strap area, because this will make your straps or handles weaker. Join the fold together in the strap area and you have finished your shoulder bag. ■



Baby Blanket

Designed by Anne Wingrove in 3-ply yarn

Here's a very easy blanket to knit for premature babies and it might just be the ticket for Joan Lafferty.

For many years, we've kept in touch with **Yateley Machine Knitting Club** and in the past, members have knitted for the Special Baby Unit at **Frimley Park Hospital** in Frimley. Club members have been asked to knit cardigans, hats and blankets. The blankets are used on top of the bedclothes in the cots and so separate colours for boys and girls are required.

Reader **Anne Wingrove** started to knit and chose tuck rib as a fabric because it is quite stable when taken off the machine and can be pulled into shape. Once the knitting is completed, there's nothing else to do except sew in the ends. Anne tells us that staff in the Baby Unit have been very pleased with the blankets she's so far taken in. Although the pattern is written for 3-ply yarn, Anne has also tried stranding two yarns together and has found that a 1-ply Poodle yarn mixed with one strand of Bramwell's Silky makes a fabric similar to towelling. She thought that other readers might like the pattern, too, so she's sent it to us to share and here it is.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machine with a ribber.

MATERIALS

Any suitable 3-ply yarn.
Approximately 75 g in any appropriate colour (MY).

Pattern Information

TENSION

We used tension dial setting 2/2 as main tension (MT).

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- We used ribber side of knitting as right side of blanket.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be

repeated until the card is a suitable length for knitting. We used basic Card 1, but many standard tuck stitch patterns may be used in tuck rib.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.

e) On Brother machines, you can also get a very nice fabric by knitting with one tuck button and one part button pushed in (see Fig.1).



Punchcard chart



Knitting Instructions

TO KNIT

With carriage at left, fine/close knit bar in position and using MY, cast on 108 sts on each bed at centre of machine in full needle rib/double rib.

K 2 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT/MT, K 1 row. Release card and cont in tuck rib.

K 245 rows. RC shows 246. Remove card. K 2 tubular rows. Transfer sts for st st. Using MT+5, K 1 row and then cast off loosely.

TO COMPLETE

Pull into shape. Sew in ends. ■



The flared skirt is in 5 lengths and the square-necked tunic has a picot hem and hand-tooled chevron welt.

Pattern Information

MEASUREMENTS

TUNIC

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 93 [104, 113, 124] cm, 37 [41, 44½, 49] in.

Length to shoulder excluding welt 54 [58, 62, 66] cm, 22¼ [23, 24½, 26] in.

Sleeve seam 10 [12, 14, 16] cm, 4 [43/4, 5½, 6½] in.

SKIRT

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length to waistband after steaming 64 [69, 74, 79, 84] cm, 25¼ [27¼, 29¼, 31¼, 33¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5•). Wash, dry and steam press swatch before measuring, move steam iron up and down on the fabric. Do not move iron from side to side.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- a) We used purl side of knitting as right side of garments.
- b) The skirt has a choice of five lengths. We suggest that you mark the stitches for the size you require.
- c) The number of panels knitted relate to the different hip sizes. If you like to wear your clothes loose, we suggest that you add an extra panel.
- d) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

Skirt

TO KNIT

Push 150 [160, 170, 180, 190] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Change to MC.

* K 14 rows. Set carriage to hold.

** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row **.

Rep from ** to ** 13 [14, 15, 16, 17] times more. 10 Ns rem in WP. Set carriage to knit back to WP. K 16 rows. Place markers at each edge *.

Rep from * to * 13 [15, 17, 19] times

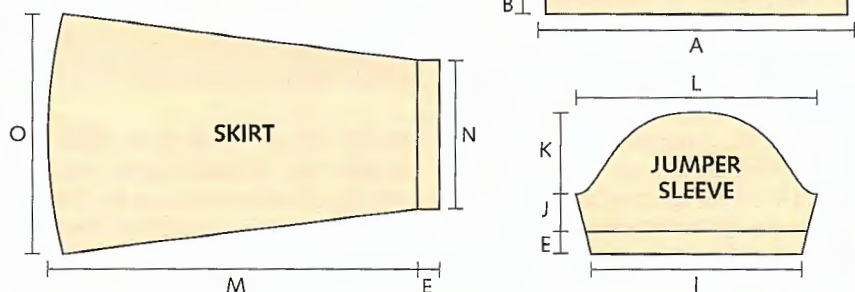


Cool Comfort

An original Maggie Andrews design

Diagrams

A = 47 [52.5, 57, 62.5] cm
 B = 3 cm
 C = 35 [37, 39, 41] cm
 D = 19 [21, 23, 25] cm
 E = 2 cm
 F = 34 [37, 40, 43] cm
 G = 16.5 [18, 18.5, 20] cm
 H = 14 [15, 16, 17] cm
 I = 30.5 [32.5, 34.5, 36.5] cm
 J = 8 [10, 12, 14] cm
 K = 15.5 [17.5, 19.5, 21.5] cm
 L = 40.5 [42.5, 44.5, 46.5] cm
 M = 64 [69, 74, 79, 84] cm
 N = 6 cm (1 panel)
 O = 14 [14.5, 15, 15.5, 16] cm (1 panel)
 related to the skirt length NOT the hip size.



more (count the markers). If you like your clothes loose add an extra panel. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Push Ns back to WP so that one set of sts knits through the other. Using MC, K 2 rows. Cut MC. Using C, K 1 row by hand pulling the Ns back to NWP. Pull work down to return Ns to WP. Pull out nylon cord and remove WY. Cast off with a latch tool or link off.

MAKING UP

Join elastic into a circle with 1 cm overlap. Fold 2 cm, $\frac{3}{4}$ in at waist edge of skirt to the inside over the elastic and catch down for waistband. You will find it easier to sew down the waistband with C or sewing thread.

PRESSING

Thread binding wires through lower edge if you have them. If not, be careful to put pins close together to ensure a smooth edge. Work on two panels at a time. With the right side facing, pin out two panels on an ironing board or blocking board to the measurements given in pressing diagram, making sure the lower edge is curved. Use the markers as a guide. The width at the wide end of the panels relates to the different lengths of the skirt, not the different hip sizes.

Steam press very well, dabbing the iron up and down on these two panels. Do not move the iron from side to side. Pay extra attention to the lower edge. Allow the panels to cool before unpinning. If the edge rolls at all, re-steam it. Now work all round the skirt in the same way. Hang up by the waist until completely dry.

Tunic

BACK

Push 142 [158, 172, 188] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MC, K 140 [148, 156, 164] rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 7 [8, 9, 10] sts at beg of next 2 rows. Dec 1 st at each end of every row until 116 [128, 138, 150] sts rem, then on every foll alt row until 102 [112, 120, 130] sts rem *.
 K 54 [59, 64, 69] rows. RC shows 76 [84, 92, 100].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [7, 8, 8] Ns at opposite end to carriage to HP on next 4 [6, 6, 2] rows and 7 [8, 8, 9] Ns on foll 4 [2, 2, 6] rows. Weave yarn under and over HP Ns to carriage side. Set carriage

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. Maggie used a Silver Reed 840 with SRP 60 ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Yarns Grigna

2 [2, 2, 2] x 500 g cones in Coffee Creme (MC).

Smooth Acrylic Yarn

A small amount in same or similar colour (C). This is only used for the final cast off row on each piece and will not show on the right side. Grigna has large knops and slubs and can make casting off uneven.

Length of 2 cm wide elastic to fit waist measurement, plus 1 cm.

For further information about this yarn, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.

GARMENT WEIGHT

Finished tunic in first size weighs 245 g.

Finished skirt in first size, fifth length weighs 385 g.

to knit back to WP. K 1 row. Place marker at centre 0 and at each side of centre 50 [54, 56, 60] sts. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *.

K 6 [7, 8, 9] rows. RC shows 28 [32, 36, 40].

SHAPE NECK

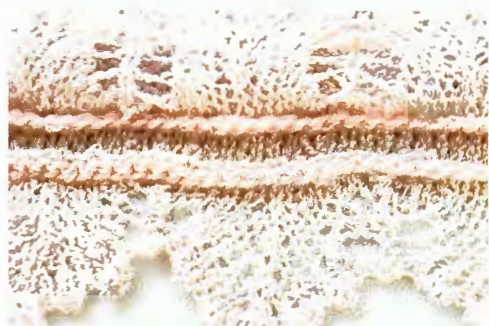
Set carriage to hold. Push 34 [38, 41, 45] Ns at left and right to HP. Using WY, K a few rows over rem 34 [36, 38, 40] sts and release from machine. Push empty Ns to NWP.

With carriage at right, push 34 [38, 41, 45] Ns at right from HP to UWP for first side. Dec 1 st at neck edge on next row and every foll 5th [5th, 6th, 6th] row until 26 [29, 32, 35] sts rem. K 13 [12, 8, 6] rows.

SHAPE SHOULDER

Push 6 [7, 8, 8] Ns at opposite end to carriage to HP on next row, K 1 row.

Cool Comfort



WP. K 1 row. Using MT+4•• and C, K 1 row. Cast off with a latch tool or link off.

WELTS

Push 133 [145, 157, 169] Ns at centre of machine to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-1 and MC, K 2 rows. Starting at the right, transfer the 2nd and every foll alt st on to adjacent N. Leave empty Ns in WP. Using MT+2, K 1 row. Using MT-1, K 2 rows. RC shows 5. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT+2, K 1 row. Using MT, K 1 row. RC shows 7.

Set a seven-eyed transfer tool for five or tape a treble transfer tool and a double transfer tool together.

* Counting from the left edge, transfer sts on Ns 2, 3, 4, 5 and 6 one space to the left (2 sts on N 1 and N 6 is empty). Leave st on N 7 and transfer sts on Ns 8, 9, 10 11 and 12 one space to the right (2 sts on N 13 and N 8 is empty). Transfer sts on Ns 14, 15, 16, 17 and 18 one space to the left (3 sts on N 13 and Ns 8 and 18 are empty). Cont in this way across the row. K 2 rows *.

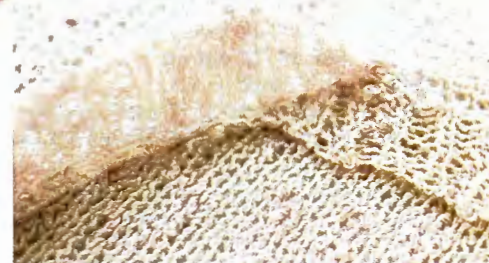
Rep from * to * 3 more times. RC shows 15. Push Ns to UWP with the sts behind the latches. With K side facing, pick up 142 [158, 172, 188] sts from lower edge of Back or Front and place into N hooks dec 9 [13, 15, 19] sts evenly. Push Ns back to WP, knitting one set of sts through the other. Using MT, K 1 row. Using MT+4•• and C, K 1 row. Cast off with a latch tool or link off.

BLOCKING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Allow to dry in shape before removing pins.

JOIN RIGHT SHOULDER

Push 26 [29, 32, 35] Ns to WP. With P side of right back shoulder facing, replace



26 [29, 32, 35] sts on to Ns. With K side of right front shoulder facing, replace 26 [29, 32, 35] sts on to same Ns. Using MT and MC, K 1 row. Using MT+4•• and C, K 1 row. Cast off with a latch tool or link off.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right. Press shoulder seams.

HALF BACK & ONE SIDE NECKBAND (KNIT 2)

With carriage at right and using MC, cast on 67 [72, 76, 81] sts in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. Using MT, K 1 row *. With K side facing, pick up 25 [27, 28, 30] sts across half of back neck and 42 [45, 48, 51] sts along side of front neck and place on to Ns. Using MT, K 1 row. Using MT+4•• and C, K 1 row. Cast off with a latch tool or link off.

FRONT NECKBAND

With carriage at right and using MC, cast on 34 [36, 38, 40] sts in 1x1 rib.

Work as for Half Back and One Side Neckband from * to *.

With K side facing, pick up 34 [36, 38, 40] sts across front neck and place on to Ns. Using MT, K 1 row. Using MT+4•• and C, K 1 row. Cast off with a latch tool or link off.

MAKING UP

Join centre back neckband seam. Sew corners of neckbands down neatly. Set in sleeves and press armhole seams. Join side and sleeve seams and press. ■

← 27 Push 6 [7, 8, 9] Ns at opposite end to carriage to HP on next row, K 1 row. Push 7 [7, 8, 9] Ns at opposite end to carriage to HP on next row, K 1 row. 7 [8, 8, 9] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 34 [38, 41, 45] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 92 [98, 104, 110] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. Set RC at 000.

1ST & 3RD SIZES

Using MT, shape sides by inc 1 st at each end of every alt [3rd] row until there are 122 [134] sts.

2ND & 4TH SIZES

Using MT, shape sides by inc 1 st at each end of every [alt, 3rd] row until there are [112, 130] sts, then on every foll [3rd, 4th] row until there are [128, 140] sts.

ALL SIZES

K 2 [2, 3, 6] rows. RC shows 32 [40, 48, 56].

SHAPE TOP

Set RC at 000. Cast off 7 [8, 9, 10] sts at beg of next 2 rows. Dec 1 st at each end of every row until 96 [98, 100, 102] sts rem, then on every foll alt row until 66 [56, 46, 36] sts rem, then on every row until 30 sts rem.

Set carriage to hold. Push 4 Ns at opposite end to carriage to HP on next 6 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to

Arum Lily Corsage

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. Maggie used a Silver Reed 840.

MATERIALS

Yeoman Cannelé

A small amount in White (A).

Yeoman Panama

A small amount in Ochre (B) and Kiwi (C).

For further information about these yarns, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.



Pattern Information

TENSION

We used tension dial setting 6 as main tension (MT) throughout.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

Knitting Instructions

FLOWER PETALS (MAKE 3)

Using A, cast on 6 sts using e-wrap method. Using MT, K 4 rows. Inc 1 st at each end of the next row and every foll alt row until there are 12 sts. K 4 rows. Dec 1 st at each end of the next row and every foll alt row until 2 sts rem. Transfer st at right onto N at left. 1 st rem. K 2 rows. Cut yarn and pull work down so that the end pulls through the last st.

LEAF

Using C, cast on 10 sts using e-wrap method. Using MT, K 6 rows. Inc 1 st at each end of the next row and every foll alt row until there are 20 sts. K 6 rows. Dec 1 st at each end of the next row and every foll alt row until 2 sts rem. Transfer st at right onto N at left. 1 st rem. K 2 rows. Cut yarn and pull work down so that the end pulls through the last st.

SPADIX & STEM

* Using B, cast on 3 sts using e-wrap method. Using MT, K 10 rows *. Using C, K 30 rows. Cast off.

Rep from * to *.

Using C, K 25 rows. Cast off.

Rep from * to *.

Using C, K 20 rows. Cast off.

MAKING UP

Steam press petals and leaf and leave to dry. Darn ends in on spadix and stems. Wrap base of one petal around a spadix to cover colour change and sew straight sides together. Sew through spadix to secure. Repeat with other two petals. Line up the three stem ends level so that the flowers are staggered. Wrap base of the leaf around all three stems just below the lowest flower and sew straight sides together. Sew through stems to secure. Sew in place at right corner of neck of tunic or pin in place with a safety pin.

OPTIONS

You could substitute these Arum Lilies for any of the beautiful blooms in Maggie's book **Knitted Flowers**. This book contains a wonderful assortment of knitted flowers to dress up your garments or embellish your household textiles. They add originality and style to any sweaters or jackets. They can be as bold or as muted as you like, very pretty and lots of fun to knit and wear. The price of **Knitted Flowers** is £4.50 direct from Maggie. For a free colour catalogue send an sae. You can see all her books on-line and overseas readers can buy all her books from there using PayPal. Alternatively, you can contact Maggie at the address given for the special offer.

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Wild Oats

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 95.5 [100, 104.5, 109, 115.5, 122] cm, 37½ [39½, 41½, 43, 45½, 48] in. Length to back neck 54.5 [55.5, 57, 57.5, 59.5, 60] cm, 21½ [22, 22½, 22¾, 23¾, 23¾] in.

Sleeve seam with cuff folded back 44.5 [44.5, 45.5, 45.5, 47, 48] cm, 17½ [17½, 18, 18, 18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 2 on chunky and 8 on mid-gauge machines).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

EXTRA ABBREVIATIONS

Yfwd = yarn forward.
Pso = pass slipped stitch over.
sl 1P = slip one stitch purlways.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 83 [87, 91, 95, 101, 107] Ns at centre of machine to WP with extra N at right. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *. Set RC at 000. Using MT, cont in moss st from chart. K 14 rows. Using WY, K a few rows in st st and release.

Push 87 [91, 95, 99, 105, 111] Ns at centre of machine to WP with extra N at right. With carriage at left and P side of WY facing, replace sts on to Ns, inc evenly. Unravel WY. Set RC at 000. Using MT, cont in st st. K 74 [74, 74, 76, 78, 78] rows.

SHAPE RAGLAN ARMHOLES

Cast off 4 [5, 4, 6, 7, 9] sts at beg of next 2 rows. Dec 1 st (1 st in) at each end of the next row and every foll alt row until 31 [31, 33, 33, 35, 35] sts rem, K 1 row.

SHAPE NECK

Set carriage to hold. Push 26 [26, 28, 28, 30, 30] Ns at right to HP. Cont on rem 5 sts for first side. Dec 1 st (1 st in) at raglan edge of next row, K 1 row. Dec 1 st at each end of next row, K 1 row. Fasten off rem 2 sts. Push 21 [21, 23, 23, 25, 25] Ns at left from HP to UWP. Using WY, K a few rows and release. Push rem 5 Ns from HP to UWP. Finish to correspond with first side reversing shaping.

LEFT FRONT

Push 45 [47, 49, 51, 55, 57] Ns at centre of machine to WP with extra N at right. Work as for Back from * to *. Set RC at 000. Using MT, cont in moss st from chart. K 14 rows. Inc 1 st at left edge. Move 10 edge sts at right 1 N to the right. Pick up a loop from adjacent N at left and place on to empty N. 47 [49, 51, 53, 57, 59] sts. Set RC at 000. Using MT, cont in st st with 9 edge sts at right in moss st. K 74 [74, 74, 76, 78, 78] rows.

SHAPE RAGLAN ARMHOLE

Cast off 4 [5, 4, 6, 7, 9] sts at beg of next row, K 1 row. Dec 1 st (1 st in) at raglan edge of the next row and every foll alt row until 25 [25, 27, 27, 30, 29] sts rem, K 1 row.

SHAPE NECK

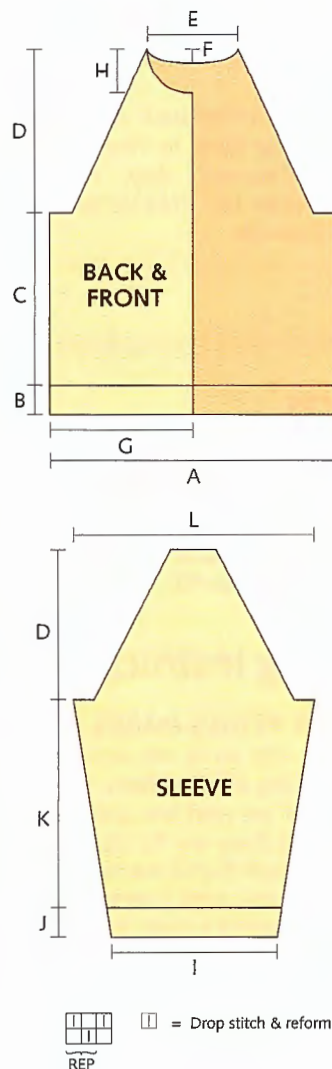
Set carriage to hold. Push 8 [8, 9, 9, 11, 10] Ns at right to HP. Dec 1 st (1 st in) at raglan edge of the next row. Push 8 [8, 9, 9, 11, 10] Ns at right from HP to UWP and cast off. Break off yarn. 16 [16, 17, 17, 18, 18] sts rem. Rejoin yarn. Cont to dec at raglan edge as before on every alt row and, at the same time, dec 1 st at neck edge on next 4 rows, then foll 3 alt rows. 4 [4, 5, 5, 6, 6] sts rem. Keeping neck edge straight, cont to dec at raglan edge as before until 2 sts rem, K 1 row. Fasten off rem 2 sts.

RIGHT FRONT

Push 45 [47, 49, 51, 55, 57] Ns at centre of machine to WP with extra N at right. Work as for Back from * to *. Set RC at 000. Using MT, cont in moss st from chart. K 7 rows. Counting from left edge, make a buttonhole over 5th and 6th Ns. K 7 rows. Inc 1 st at right edge. Move 10 edge sts at left 1 N to the left. Pick up a loop from adjacent N at right and place on to empty N. 47 [49, 51, 53, 57, 59] sts. Set RC at 000. Using MT, cont in st st with 9 edge sts at left in moss st. K 21 [21, 22, 22, 23, 23] rows. Counting from

Diagrams

A = 48 [50.5, 52.5, 55, 58, 61.5] cm
B = 5 cm
C = 29.5 [29.5, 29.5, 30, 31, 31] cm
D = 21.5 [22.5, 24, 24, 25, 25.5] cm
E = 15 [15, 16, 16, 17, 17] cm
F = 1.5 cm
G = 26 [27, 28.25, 29.25, 31.5, 32.5] cm
H = 6.25 [6.25, 7, 7, 8, 8] cm
I = 26 [26, 28.25, 28.25, 29, 29] cm
J = 9 cm
K = 44.5 [44.5, 45.5, 45.5, 47, 48] cm
L = 39 [41.5, 42.5, 46, 48, 51.5] cm



left edge, make a buttonhole over 5th and 6th Ns. K 28 [29, 29, 30, 30, 31] rows. Counting from left edge, make a buttonhole over 5th and 6th Ns. K 26 [25, 24, 25, 26, 25] rows. RC shows 75 [75, 75, 77, 79, 79].

SHAPE RAGLAN ARMHOLE

Make another buttonhole when RC shows 77 [78, 80, 81, 83, 84] and 105 [107, 109, 111, 113, 115] and, at the same time, cast off 4 [5, 4, 6, 7, 9] sts at

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky and mid-gauge knitting machines with 87 [91, 95, 99, 105, 111] Ns or more.

MATERIALS

King Cole Fashion Aran

6 [7, 8, 8, 9, 9] x 100 g balls in Main Yarn (MY).
9 buttons.

Pair 5 mm and 6 mm knitting needles.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

beg of next row. Dec 1 st (1 st in) at raglan edge of the next row and every foll alt row until 25 [25, 27, 27, 30, 29] sts rem, K 1 row.

SHAPE NECK

Dec 1 st (1 st in) at raglan edge and cast off 8 [8, 9, 9, 11, 10] sts at beg of next row. 16 [16, 17, 17, 18, 18] sts rem. Cont to dec at raglan edge as before on every alt row and, at the same time, dec 1 st at neck edge on next 4 rows, then foll 3 alt rows. 4 [4, 5, 5, 6, 6] sts rem. Keeping neck edge straight, cont to dec at raglan edge as before until 2 sts rem, K 1 row. Fasten off rem 2 sts.

SLEEVES

With 6 mm needles and MY, cast on 47 [47, 50, 50, 53, 53] sts.

K 2 rows. Work in patt as follows:

1st Row (Right side): K 1, * yfwd, sl 1P, K 2, psso the K 2, rep from * to last stitch, K 1.

2nd Row: K 1, P to last st, K 1.

1st and 2nd rows form patt for cuff.

Rep last 2 rows until work measures 9 cm, 3½ in from beg, ending with 1st row.

Next Row: Knit, inc 0 [0, 1, 1, 0, 0] st at end of row. 47 [47, 51, 51, 53, 53] sts (cuff will fold back).

Push 47 [47, 51, 51, 53, 53] Ns to WP. With carriage at right and right side facing, place sts on to Ns. Set RC at 000. Using MT, K 19 rows.

Shape sides by inc 1 st at each end of next row. K 4 [4, 4, 3, 3, 3] rows. Inc 1 st at each end of the next row and every foll 5th [5th, 5th, 4th, 4th, 4th] row until there are 69 [73, 75, 69, 71, 91] sts, then on every foll 5th [5th, 5th, 5th, 4th] row until there are 71 [75, 77, 83, 87, 93] sts. K 37 [27, 34, 27, 26, 24] rows. RC shows 112 [112, 114, 114, 118, 120].

SHAPE RAGLAN TOP

Cast off 4 [5, 4, 6, 7, 9] sts at beg of next 2 rows. Dec 1 st (1 st in) at each end of the next row and every foll alt row until 11 [11, 11, 13, 13, 13] sts rem, K 1 row. Using WY, K a few rows and release.

COLLAR

Join raglan seams. With 5 mm needles and right side facing, rejoin MY and pick up and K last 2 sts from cast off sts of right front band, 17 [17, 18, 18, 20, 20] sts evenly up right front neck, K across right sleeve top, increase 2 [2, 1, 2, 2, 2] sts evenly, pick up and K 3 stitches down right side of back neck, K across stitches from back neck, inc 5 [5, 3, 3, 3, 3] sts evenly. Pick up and K 3 stitches up left side of back neck, K across stitches from left sleeve top, increase 2 [2, 1, 2, 2, 2] stitches evenly, pick up and K 17 [17, 18, 18, 20, 20] sts evenly down left front neck to moss st band and first 2 sts from cast off sts of band. 96 [96, 96, 102, 108, 108] sts.

Work in patt as follows:

1st Row: K 3, * yfwd, sl 1P, K 2, psso the K 2, rep from * to last 3 sts, K 3.

2nd Row: K 3, P to last 3 sts, K 3.

Work 8 more rows in patt.

Change to 6 mm needles and cont in patt until collar measures 9 cm, 3½ in from beg, ending with 1st row. K 2 rows. Cast off knitwise.

SIDE TABS (MAKE 2)

Push 11 Ns to WP.

Work as for Back from * to *.

Set RC at 000. Using MT, continue in moss stitch from chart. K 40 rows and then cast off.

PRESSING

With the wrong side facing, block the knitting by pinning out all of the pieces to the measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. As the stitch for collar is inclined to knit on the bias, you should pin the collar into shape, cover with a damp cloth and allow to dry.

MAKING UP

Taking half a stitch into seams, join side and sleeve seams, reversing seam of cuff so that seam is underneath when cuff is folded back. Finish buttonholes. Sew on buttons. Sew side tabs to back and fronts at waist, sewing buttons through both thicknesses. ■



Recital

An original Nina Miklin design

Pattern Information

SIZES

Small [Medium, Large]

To suit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 55 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- All decreases along armhole and top of sleeve are fully fashioned.
- For welts and cuffs, put slide lever on ribber to II on Brother machines and use P-carriage on Silver Reed models.

Knitting Instructions

BACK

Knit as per diagram to RC 288 [298, 322].

SHAPE SHOULDERS

At opposite side to carriage, put sts on hold as follows: 5 [7, 5] sts and K 2 rows, then 8 [8, 9] sts and K 2 rows, 5 times.

At RC 300 [310, 322] K 1 row all Ns. MT+5. Cast off.

FRONT

Knit as per diagram to RC 239 [249, 261].

SHAPE NECK

Put all sts at left plus 5 sts at right of 0 on hold. Cont on right side.

K 2 rows and put 4 sts on hold.

K 2 rows and put 3 sts on hold twice.

K 2 rows and put 2 sts on hold.

K 4 rows and cast off 1 st 3 [4, 5] times.

At RC 302 [312, 324] cast off shoulder stitches loosely. Repeat shaping on left side and put centre stitches on WY.

SLEEVES

Knit cuff as per diagram. Put all stitches on to WY. Release from machine and replace over 86 needles. RC 000. Continue as per diagram to RC 103 [103, 105]. On every row at opposite side to carriage, put 5 stitches on hold for a total of three times each side. At RC 109 [109, 111] cut yarn. K 1 row MT+5 over all stitches on hold. Cast off. Join right shoulder.

COLLAR

Cast on with WY 148 sts. With MY, K 20 rows MT-1, 30 rows MT, 60 rows MT+••, 30 rows MT, 20 rows MT-1. Pick up first row of MY, K 1 row MT. Pick up neckline of garment, K 1 row MT-1 and 1 row MT+5 and then cast off.

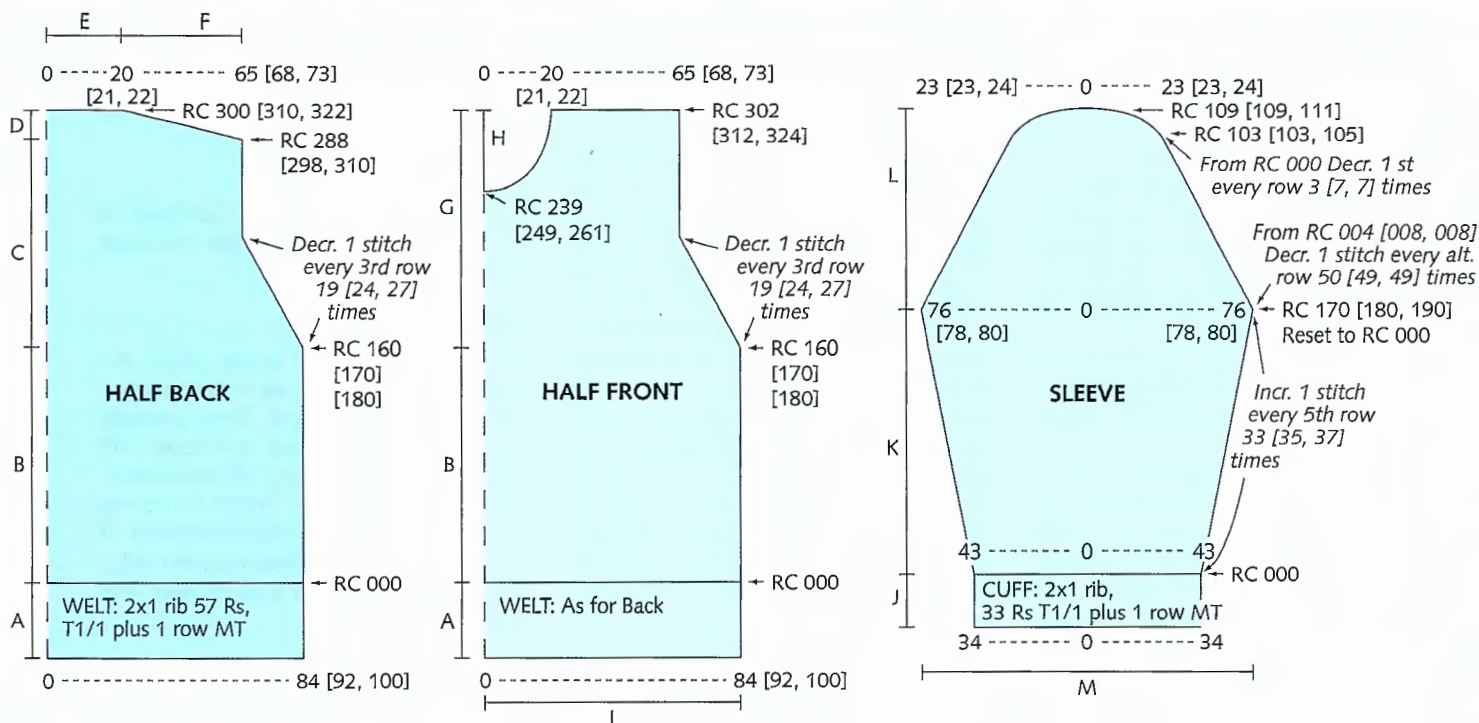
MAKING UP

Steam iron all knitted parts. Join left shoulder. Insert in sleeves. Sew underarm and side seam.

CARE INSTRUCTIONS

Lukewarm hand wash. ■

Diagrams



A = 9 cm
B = 29 cm [31, 33] cm
C = 23.5 [23.5, 24] cm
D = 2 cm

E = 5.5 cm
F = 12.5 [13, 14] cm
G = 26 [26, 26.5] cm
H = 11.5 cm

I = 23.5 [25.5, 27.5] cm
J = 5 cm
K = 31 [33, 35] cm
J = 5 cm

K = 31 [33, 35] cm
L = 20 [20, 20.5] cm
M = 42 [43, 44] cm

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber for welts and cuffs.

MATERIALS

Nina Miklin Roma

350 g for all sizes, used double throughout.

For further information about Roma and Nina's other luxury yarns at affordable prices, please write to Nina Miklin, PO Box 32503, London W3 8GD and include your telephone number for personal help from Nina.

Personal Service

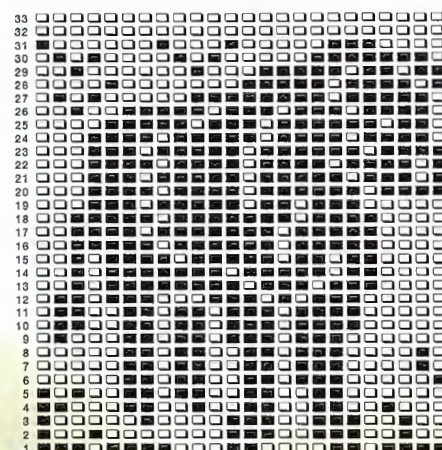
Nina keeps her range of exclusive yarns up-to-date and exciting new qualities and shades are coming through constantly. As a special service for our readers, Nina will hand-select a yarn and colour for you to knit this pattern. Please drop her a line to check the availability - her address is given in the Materials section above. When you write, please include your telephone number and she'll give you a call.



Picture Parade

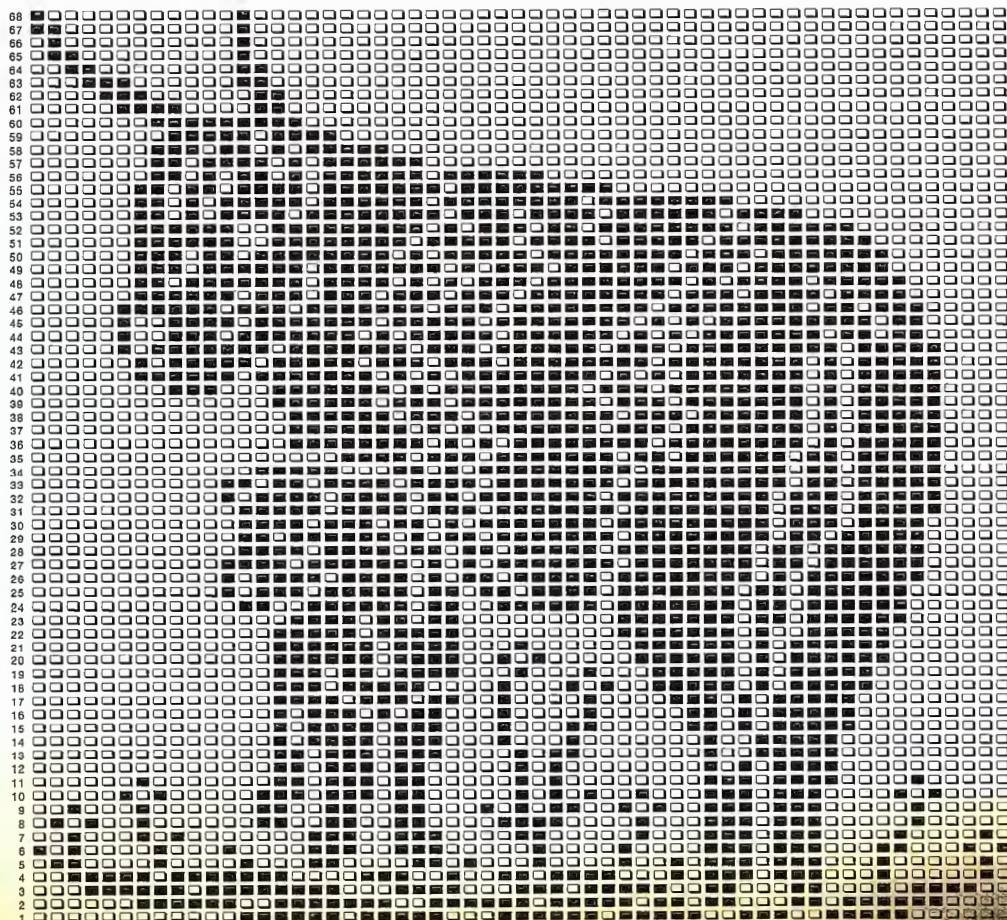
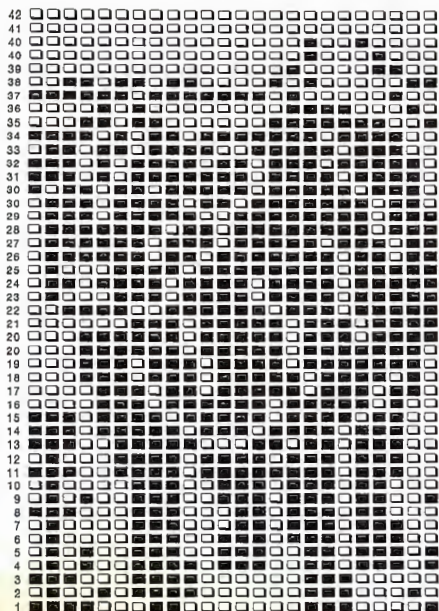
Bovine beauties

A reader visiting **Metropolitan** recently spotted the Highland cows grazing nearby and wondered if Jo Newton had any in her huge portfolio.

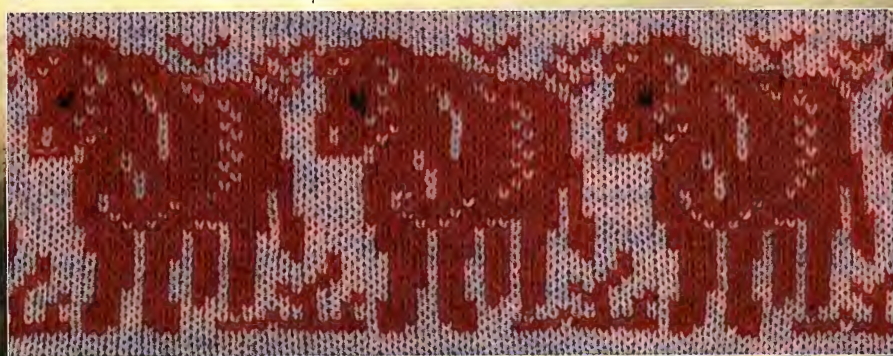


Inspiration for Highland cattle designs was not far from where I live. There's a herd of them in the park near the National Trust property, Belton House so I was able to study the cattle from life. The electronic picture (actually only 57 stitches wide when programming) is complemented by the 24 stitch designs and all have been enhanced by a little Swiss darning of the eyes and in the flowers, which are of no known botanical genus! I did try and make the one in the larger 24-stitch motif resemble a thistle to point up the Scottish connection, but it does need a little imagination!

Please ask if you would like these designs putting on disk for Brother FB100 Disk drive or DesignaKnit. Punchcard people



Yarns used - 554 Terracotta on 570 Opal



should please remember that although to save space the 24 stitch patterns are published in electronic format, all you have to do is punch out the holes on your card according to the spots on the graph. As long as they are 24 stitches wide, you can use them for your machines.

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PDFS

You'll find that several designers offer their patterns as PDFs. These can sometimes be downloaded straight away, or received as e-mail attachments by contacting the designer. A knitter in New Zealand or the USA who wants one of my designs can e-mail me with the request and pay me through PayPal. They can pay with a credit card if they do not have their own PayPal account. There are no postal charges and PayPal even sorts out the currency conversion.

I can then attach the designs to an email and the whole transaction is completed in just a few hours. The patterns can be saved on to the knitter's computer, to be printed out immediately or as and when they are needed.



At your service

Jo is always pleased to work on special projects especially for you! If you have any new ideas for her, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. So often we all feel that we won't do something because we never win anything or never have the luck.

Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. You can write to us at the usual address or get in touch with Jo direct as follows:

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Rainbow

An original **Karabee** design



You'll possibly remember the adult's version of this sweater published in the December 2005 magazine. It's been very popular and the child's version has been much requested. The instructions for the 'helter skelter' colour pattern take far longer to write out than actually knit and it's a great way of using up cone ends.

We're very fortunate to have Ann Baker's Karabee designs to feature in the magazine. Ann's designs are practical and popular, with almost all of them being knitted on standard gauge machines. This time we've a child's raglan, round and 'V' neck cardigans with long or short sleeves in two colours. Once again, we thank Ann for her sharing her patterns with us.



Pattern Information

MEASUREMENTS

To fit chest 61 [66, 71] cm, 24 [26, 28] in.

Actual size 72 [74, 82] cm, 28½ [29¼, 32½] in.

Length to shoulder 43 [45.75, 48.75] cm, 17 [18, 19¼] in.

Sleeve seam 27.75 [28.75, 32.75] cm, 11 [11½, 13] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 110 [114, 126] Ns at centre of machine to WP. Using MT and WY, cast

on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 82 [90, 98] rows. Place marker at each end. K 74 [78, 82] rows. RC shows 156 [168, 180].

Set carriage to hold. Push 79 [81, 87] Ns at left to HP. Using WY, K a few rows over rem 31 [33, 39] sts and release.

Push 48 Ns at right from HP to UWP. Using WY, K a few rows and release.

Push rem 31 [33, 39] Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT SIDE FRONT

Push 31 [33, 39] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 82 [90, 98] rows. Place marker at right edge. K 74 [78, 82] rows. RC shows 156 [168, 180]. Using WY, K a few rows and release from machine.

LEFT SIDE FRONT

Work as for Right Side Front reading left for right and right for left.

CENTRE FRONT PANEL

Push 48 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using A, K 1 row. Carriage is at left. Set carriage to hold.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Uppingham Yarns 4-ply Acrylic

1 [1, 1] x 500 g cone in Royal Blue (MC).

A small amount in Red (A), Orange (B), Yellow (C), Green (D), Purple (E) and Violet (F).

For further information about this yarn, please write to Uppingham Yarns Ltd at 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT

Finished garment in third size weighs 190 g.



Rep from ** to ** 7 more times. All Ns are in WP. RC shows 133.

*** Push 5 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row ***.

Rep from *** to *** 7 more times. All Ns are in HP. Carriage is at left. Break yarn. Take carriage to the right. RC shows 150. Change to E.

**** Push 5 Ns at right from HP to UWP, K 1 row. Push 1 N at right from HP to UWP, K 1 row ****.

Rep from **** to **** 7 more times. All Ns are in WP. RC shows 166.

***** Push 5 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in HP. Carriage is at right. Break yarn. Take carriage to the left. RC shows 183. Change to F.

***** Push 5 Ns at left from HP to UWP, K 1 row. Push 1 N at left from HP to UWP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in WP. RC shows 199.

* Push 5 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row *.

Rep from * to * 7 more times. All Ns are in HP. Carriage is at left. Break yarn. Take carriage to the right. RC shows 216.

Change to A. ** Push 5 Ns at right from HP to UWP, K 1 row. Push 1 N at right from HP to UWP, K 1 row **.

Rep from ** to ** 7 more times. All Ns are in WP. RC shows 232.

*** Push 5 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row ***.

Rep from *** to *** 7 more times. All Ns are in HP. Carriage is at right. Break yarn. Take carriage to the left. RC shows 249.

Change to B.

**** Push 5 Ns at left from HP to UWP, K 1 row. Push 1 N at left from HP to UWP, K 1 row ****.

Rep from **** to **** 7 more times. All Ns are in WP. RC shows 265.

***** Push 5 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in HP. Carriage is at left. Break

yarn. Take carriage to the right. RC shows 282. Change to C.

***** Push 5 Ns at right from HP to UWP, K 1 row. Push 1 N at right from HP to UWP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in WP. RC shows 298.

Diagrams

A = 36.5 [38, 42] cm

B = 5 cm

C = 20 [21.75, 23.75] cm

D = 18 [19, 20] cm

E = 16 cm

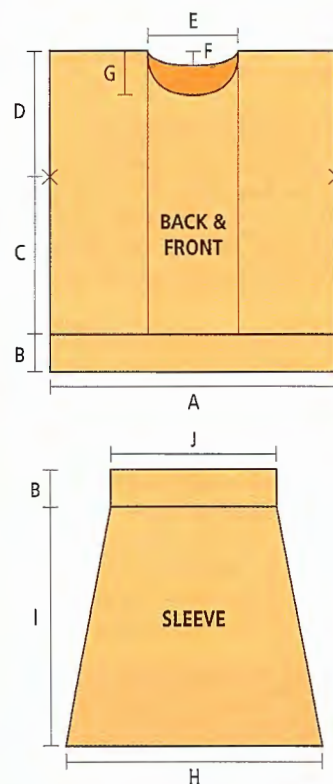
F = 2.5 cm

G = 8.5 cm

H = 34 [36, 38] cm (slightly stretched)

I = 22.75 [23.75, 27.75] cm

J = 19 [20.5, 20.5] cm



yarn. Take carriage to the right. RC shows 282. Change to C.

***** Push 5 Ns at right from HP to UWP, K 1 row. Push 1 N at right from HP to UWP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in WP. RC shows 298.

Rainbow

← 39 * Push 5 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row *.

Rep from * to * 7 more times. All Ns are in HP. Carriage is at right. Break yarn. Take carriage to the left. RC shows 315. Change to D.

** Push 5 Ns at left from HP to UWP, K 1 row. Push 1 N at left from HP to UWP, K 1 row **. Rep from ** to ** 7 more times. All Ns are in WP. RC shows 331.

*** Push 5 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row ***.

Rep from *** to *** 7 more times. All Ns are in HP. Carriage is at left. Break yarn. Take carriage to the right. RC shows 348. Change to MC.

**** Push 5 Ns at right from HP to UWP, K 1 row. Push 1 N at right from HP to UWP, K 1 row ****.

Rep from **** to **** 7 more times. All Ns are in WP. RC shows 364.

***** Push 5 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in HP. Carriage is at right. Break yarn. Take carriage to the left. RC shows 381. Change to E.

***** Push 5 Ns at left from HP to UWP, K 1 row. Push 1 N at left from HP to UWP, K 1 row *****.

Rep from ***** to ***** 7 more times. All Ns are in WP. RC shows 397. Using WY, K a few rows and release from machine.

FRONT PIPING (KNIT 2)

(We've not given the number of stitches required for the piping, because with different yarns and dyes it's almost impossible to give an accurate length that may be required to match the side front).

Place side front up to the machine to estimate the amount of sts required for piping. Push Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and A, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Pull out nylon cord when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MAKE UP FRONT

Push same Ns as used for Front Piping to WP. With K side facing, pick up sts from Side Front and place on to Ns. With P side of WY on Piping facing, place on to same Ns. Unravel WY. With P side of Front Panel facing, pick up sts and place on to Ns matching lower edge (there will be extra rows on Front Panel which will be cut away later in neck shaping).

Using MT+3 and MC, K 1 row. Cast off behind sinker pegs. Repeat with other Side Front and Piping, taking care to get Front Panel in correct position.

BACK & FRONT WELTS

With carriage at right and using MC, cast on 105 [109, 121] sts in 1x1 rib.

* Using MT-7/MT-7, K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Using MT-4/MT-4, K 23 rows. Transfer sts for st st. Using MT, K 1 row. Remove comb *.

With P side facing, replace sts from lower edge of Back or Front on to Ns decreasing evenly. Using MT+3, K 1 row. Cast off behind sinker pegs.

JOIN RIGHT SHOULDER

Push 31 [33, 39] Ns to WP. With K side of right front shoulder facing, pick up 31 [33, 39] sts and place on to Ns. With P side of right back shoulder facing, pick up 31 [33, 39] sts and place on to Ns. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 111 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 4 rows. Transfer sts for 1x1 rib. Hang on comb and weights. Using MT-3/MT-3, K 6 rows. Using MT-4/MT-4, K 4 rows. Using MT-5/MT-5, K 6 rows. Using MT-4/MT-4, K 4 rows. Using MT-3/MT-3, K 6 rows. Transfer sts for st st. Using MT, K 5 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

Mark the neckline with running stitches, using the template. Backstitch by hand around the neckline or zigzag over the

running stitches with a sewing machine. Cut out the neck shape, leaving the stitches on the garment.

With K side of garment facing, pick up 111 sts around neck edge and place on to Ns. Push Ns to UWP. With wrong side of last row worked in MC on neckband facing, place sts into N hooks and pull through neck of garment. Push Ns to UWP. Pick up sts from the other side of neckband and place in to N hooks. Push Ns to HP. Close latches. Using MT+3 and MC, K 1 row and then cast off behind sinker pegs.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left for right.

SLEEVES

Push 102 [108, 114] Ns at centre of machine to WP. With P side facing, pick up 102 [108, 114] sts between markers and place on to Ns with shoulder seam at centre 0. Set RC at 000. Using MT and MC, K 4 [4, 8] rows. Using a treble transfer tool and fully-fashioned shaping, shape sides by dec 1 st at each end of next row and every foll 4th row until 58 [62, 62] sts rem. K 5 rows. RC shows 94 [98, 114]. Using WY, K a few rows and release from machine.

CUFFS

With carriage at right and using MC, cast on 57 [61, 61] sts in 1x1 rib.

Work as for Back and Front Welts from * to *. With P side facing, replace sts from lower edge of Sleeve on to Ns decreasing 1 st. Using MT+3, K 1 row. Cast off behind sinker pegs.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side and sleeve seams. Mattress stitch cuffs, welts and neckband. ■



Saturday Night Rollover

Crash Test Dummy

In case the grapevine has turned her car accident on the way back from Machine Knitting LIVE! in Croydon into something more dramatic than mangled metal, Sue Castro samples with garter bar, knitting machine and dummies survived but the car did not!

Ten miles from home I drifted on to the grass verge and careered along the hedge line, turning my car over on to its roof and spinning it 180 degrees so I was facing back to Croydon! I remember thinking, "I wonder when this will stop and when it does which way up I will be"! I did stop and yes, I was hanging upside down held securely in position by my seat belt and resting on my head, but otherwise perfectly OK.

I was just basically stuck and 'hanging around' waiting for friendly voices to appear out of the black to get help and to get me out. (My eyes were firmly shut in case anything went into them.)

Enough of the dramatics and on to the funny part. As people gradually arrived on the scene, they enquired tentatively whether I was travelling alone. Did I have a passenger with me? Did I have a child in the car with me? The answer to all these strange questions was 'no' until the blunter and more searching question came, "then who is that in the passenger seat next to you?".

Amused and still upside down, I replied, "That's my dressmakers dummy, it's not alive, it's never been alive and has never had a head!". (No wonder they were being so cautious! They thought it was REAL!)

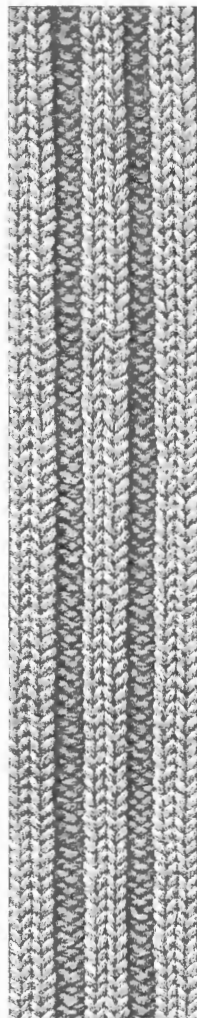
I guess through a crazed windscreen it must have looked human and like a very nasty accident indeed. Instead it just caused a few laughs as each new fireman or member of the ambulance crew was told the 'passenger' was only a mannequin and the group of heads and child's body in the back were not real either! Even the

policeman who phoned three days later said that the mannequin had worried the emergency services! It quite impressed him to hear that 'she' too had had the 'clunk click every trip' treatment, sitting next to me in the front seat!

As to cuts, bruises and broken bones - with the exception of two five-finger bruises from the firemen's hands on my thighs, I have none. I did wonder whether, like Prince Charming with Cinderella's slipper, I might go up to the

fire station and try to match the hand print with a rather hunky fireman! But the bruises didn't last long enough - shame!

You can't keep a good knitter down. Ten days later I was doing the tuck rib demo at club, so it hasn't put me off knitting or going to Machine Knitting LIVE! in 2007! And yes, I have driven a car again but at present it's my daughter's! Mine has to be replaced as I wrote it off, but the passengers all fine! ■



NORFOLK KNITTING SHOWCASE

Norfolk's answer to the Paris catwalks? Well, almost! Lectures, fashion show, yarn, machines, accessories, designers... All under one roof!

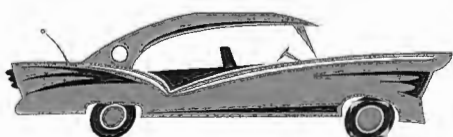
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Knitting Buddies

Helping Hands

Our plea for Knitting Buddies to sit with new knitters and help out or offer advice on the phone is really taking off. We've some new names to add to our list and here's the latest update.



Hi Anne

I am Pat Fountain and would you like me to become one of your Knitting Buddies? I have been machine knitting for more than 40 years. I started on a Jones 588 then moved to a Knitmaster 321, Knitmaster 500 and Knitmaster Chunky 120, Brother 830, Brother 881, Brother 950i and 965 plus Brother KH260 Chunky. I am a qualified machine knitting teacher for about 40 years and have taught ULCI, SENTRA, C&G plus hand knitting C&G for a short time.

I was proprietor of a Wool Shop for 19 years and used to live in Oldham, teaching in the Oldham and Manchester area. If you have a long memory, I knitted all those pink cardigans worn by St Winifred's Choir when they sang 'Grandad' on TV. It was some order, needing 40 cardigans in a month!

I now live in Oban, Argyll and am Chairperson of Scottish Machine knitters. I demonstrate every month at the Oban knitting club and at other clubs and workshops around Scotland. Pam Faulds, one of our SMK members, brought a few of my garments down to Bury to go in the Fashion Show. I did put one of my designs in MK News in August 85. It was a summer top knitted and shaped by biasing the lace. It was called Button Bright in the magazine. It was a very clever design, even though I say so myself. When I was teaching, all my designs had to demonstrate a technique but now I can knit whatever I like.

Best wishes to you all

Pat Fountain
Oban, Argyll
Tel: 01631-564906
E-mail: patfountain@aol.com

In fact, I do remember your design, Pat – because I was Editor of MK News at

the time and included it myself in the magazine! I have a copy of and here it is, worked over 101 stitches in two almost identical lace patterns.

Lace Pattern 1 is the basic 1x1 card locked on the first row. You start off with the lace carriage at the left of the needlebed and the knit carriage at the right. You take the lace carriage to the right and back, then knit two rows with the knit carriage.

Lace Pattern 2 is also the basic 1x1 card locked on the first row. You work exactly the same as Lace Pattern 1, but knit one extra row to take the carriage to the left. You then take the lace carriage off the machine and replace it at the right.

The top is knitted sideways in one piece by starting at the left front neck edge and making a stocking stitch hem with 11 buttonholes. You knit 50 rows in Pattern 1 to the centre front followed by 50 rows in Pattern 2 to the right front neck edge. You then knit 42 rows in Pattern 1 to the right underarm, cast off and on again over 36 needles for the armhole and knit another 42 rows in Pattern 2 to the right back neck edge.

Then it's back to 50 rows in Pattern 1 to the centre back and 50 rows in Pattern 2 to the left back neck edge. Knit 42 rows in Pattern 1 to take you to the left side seam with a cast off and on for the other armhole and finally 42 rows in Pattern 2 to arrive back where you



started. The bias on the fabric gives the garment all its shape and a little crochet around the armhole adds a finishing touch. Congratulations again, Pat and thank you for becoming one of our Knitting Buddies.

Ed

CALLING DORSET

Our next port of call is Dorset and reader Anne Croucher is no stranger to the magazine. She writes:

Hello Anne

Would you like to add me to the list of people who can help knitters? I have machine knitted for over 35 years now and taught on just about every type of machine - if I haven't got one in the house I might have owned one at some time or taught someone to use one. My telephone number is 01202-745684 and I am usually available early evenings, or afternoons and evenings at weekends, or anytime by e-mail on anne@pearson28.plus.com. The e-mail is sometimes better as I can send photographs, which can be very useful.

I saw a comment in the August issue of MKM about using hand-knitting yarns - how they needed to be wound before use

and so on - and I smiled and sighed. I can sometimes feel rather old. Long ago when punchcards were the latest innovation and I was starting to knit with my Knitmaster 321, all we had were hand knitting yarns - and they did not come in the big 50 and 100 gram balls we get now - it was all one ounce balls, or even smaller metric ones. I soon learned to count the rows knitted with each ball and keep an eye on the yarn - though of course it was usually sitting on the table behind the machine, or in the lid if you had a tilt table, so it was not out of sight on the floor like today's cones. On some of the older Knitmaster machines, the yarn sat in a little basket on the back of the carriage - I always think it looks rather smug sitting there, riding up and down on my Knitmaster 100.

I can't resist buying up the bags of yarns in the charity shops - but I do put them into the freezer when I get them home. A few days in there and any beasties which have come along for the ride are killed off. I still have trouble with the variegated carpet beetles which came in some yarn for making charity blankets way back when the Knitting & Crochet Guild did a huge blanket to get into the Guinness Book of Records. Any really nice yarns tend to get made into socks - there is nothing nicer than fine wool socks. They are so comfortable.

Although I love double jacquard, I like it best in very fine yarns; thicker yarns will not do. I still do Fair Isle, but in some of the old 'genuine' patterns where the yarns are changed sometimes on every row. They are quite a test of concentration - but what a labour of love they must have been when knitted by hand. I used to have to change the patterns on some garments because they did not fit on to a punchcard, but now that I have electronic machines I can go back and use the original graphs. I wonder how many knitters pour over old photographs with a magnifying glass to try to count the stitches and row of the garment patterns, or have pages of graph paper with hundreds of charts, all sorted by the number of stitches in the repeat. What I really need is a machine able to knit the Fair Isle in the round, perhaps two electronic machines back to back - it would probably be necessary to knit the colours one at a time, but it would be worth it to be able to make patterned seamless garments on a machine.

The construction of a stand to hold the machine would not be too difficult - the thing would be to make a connector for the two carriages, which would hold the yarn correctly. Oh well, maybe one day.

Kind regards
Anne Croucher
Dorset, England
anne@pearson28.plus.com

Somerset

Our final call this month is to Val Stenning in Bridgwater, Somerset.

Val has a Brother KH891 and garter carriage as well as a Knitmaster 850 electronic and an old Knitmaster 700. She's happy to become a Knitting Buddy, so if you live down in the South West then do give her a call.

Help Needed

Val has a friend in Plympton, Plymouth who would like to find some tuition on her Brother machine with a garter carriage. It's too far for Val to travel and her friend is happy to pay for the right tuition. Her friend's sight is fine, she's simply become housebound because her 'legs won't go'! If you think you can help, please call Val in the first instance on 01278-445762.

Knitting buddies

Following my appeal in the March issue, a number of readers have volunteered to give help and advice to beginners or those returning to machine knitting after a long break. If travelling distances are not too great, they may even sit with you whilst you develop some basic knitting skills.

BUCKINGHAMSHIRE Flackwell Heath - ☎ Pat Tilbury on 01628-524044 for help with DesignaKnit and Passap E6000	GLOUCESTERSHIRE Cirencester - ☎ Penny Mills on 01285-651747 for general help and advice
DERBYSHIRE Buxton - ☎ Ann Baker on 01298-23424 or e-mail: AnnBaker77@hotmail.com for help and advice on E6000 machines	SUFFOLK Lowestoft - ☎ Sylvia Squires on 01502-516457 or e-mail: sylvia.squires@virgin.net for help and advice
DORSET Poole - ☎ Anne Croucher on 01202-745684. Try during early evenings, or afternoons & evenings at weekends, or anytime by e-mail on anne@pearson28.plus.com	SOMERSET Bridgwater - ☎ Val Stenning on 01278-445762 for help with Brother punchcard machines and the garter carriage plus Knitmaster punchcard and electronic machines
LANCASHIRE Thornton Cleveleys - ☎ Lorna Ingham on 01253-820074 for help and advice on Brother punchcard machines and the 950i or e-mail lorna_ingham@hotmail.com	LANCASHIRE Wigan - ☎ Linda Boyle on 01942-711685 in the evening for help with a Brother 965 electronic or 890 punchcard machine
NOTTINGHAMSHIRE Nottingham - ☎ Ann Matthews on 0115-927 9365 for help with Brother KH965, KH900 and KH270 machines	SCOTLAND Oban, Argyll - ☎ Pat Fountain on 01631-564906 or e-mail patfountain@aol.com for lots of help on Brother and Silver Reed machines
WARWICKSHIRE Coleshill - ☎ Irene Wilson on 01675-463227 for help and advice.	CAN YOU HELP? If you'd like to be included on this list, please call Anne on 01628-783080.

However they are not trained professionals, so please don't take advantage of their generosity by overloading them with too many queries. Remember also not to ask for or expect the impossible! This is a free service to our readers.

NEW ADDITIONS

We've two recent additions to our list of Knitting Buddies. The first is **Ann Matthews** who lives in Hempsill Vale, Nottingham. She has lots of experience with Brother electronic machines and uses a 965, 900 and 270 chunky. Do give her a call if you need some help.

Our second new Knitting Buddy is **Lorna Ingham** who lives in Thornton Cleveleys, Lancashire. She's used Brother punchcard machines and a 950i electronic. You can e-mail her at lorna_ingham@hotmail.com or call 01253-820074. Lorna is willing to help via e-mail and/or telephone. She has already taught one complete beginner to use a machine via the phone and internet and after just six months she had started her own little business selling knitwear.

Help Line

Full Circle

Write to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net if you'd like help with any aspect of machine knitting. We can usually help and here's a typical plea from a knitter returning to the craft.

Please help

The letter comes from Sandra Andrews who needs to refresh her memory about circular knitting and it's also helpful to know how to start off in full needle rib.

Dear Anne

I hope you can help me. I own a brother KH891 machine and ribber, which I haven't used for a couple of years. I brought it out last week to knit for a new baby and can't remember how to do circular knitting. I have mislaid the ribber instructions so any help you can give me will be greatly appreciated.

**Thank you
Sandra**

Courtesy of Brother UK, we're pleased to be able to reproduce these excellent drawings from the Brother Ribber Techniques Book.

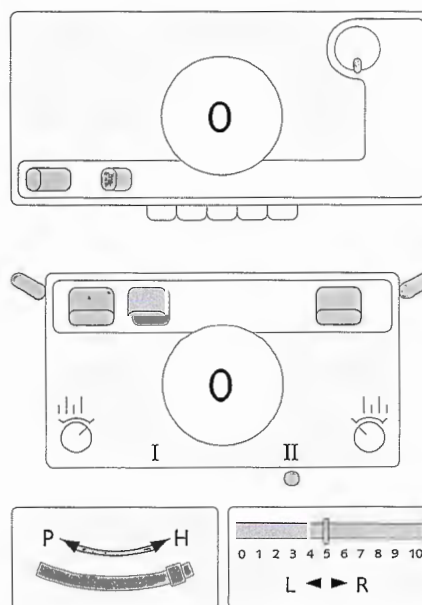


Figure One

FULL NEEDLE RIB

Full needle rib is worked using every needle on the knitter and ribber with the half pitch lever set to H. The stitches are formed very close together and the resulting fabric has a high elasticity.

Set the machine and carriages as shown in Fig 1.

Set the number of needles on each bed in working position as illustrated below in Fig. 2.

90 Asfordby Road
Melton Mowbray
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E-mail: berylj@ntlworld.com

Beryl Jarvis

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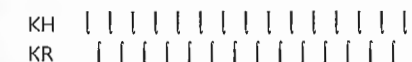
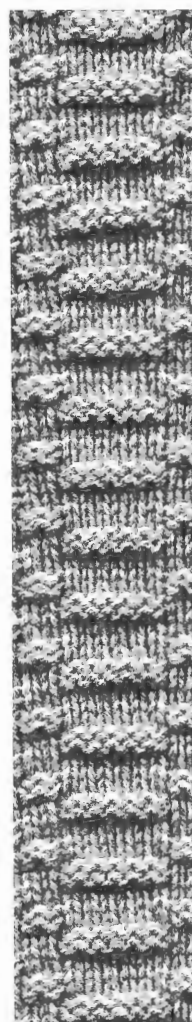


Figure Two

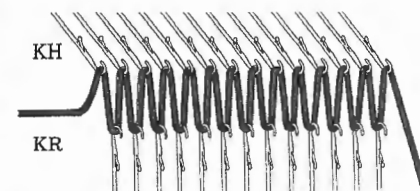


Figure Three

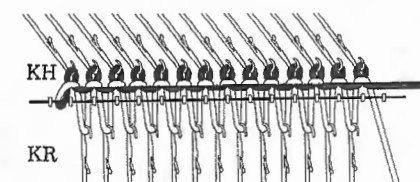


Figure Four

To cast on, thread the yarn into the yarn feeder and move the carriage to the left (see Fig. 3) and then move the carriage to the right (see Fig. 4). Only the needles on the knitter will knit. Hang the cast on comb in the same way as for 1x1 rib (see Fig. 5) and then move the carriages to the left (see Fig. 6). Now only the needles on the ribber will knit.

Hang on the weights (two large for 50 to 100 stitches) and check that the comb hangs evenly. Move the carriages to the right and this time only the stitches on the knitter will knit (see Fig. 7).

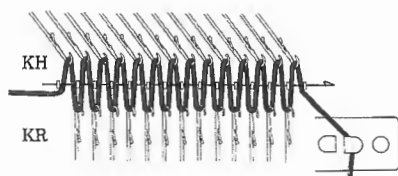


Figure Five

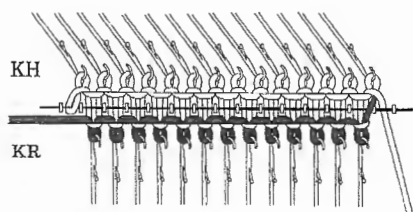


Figure Six

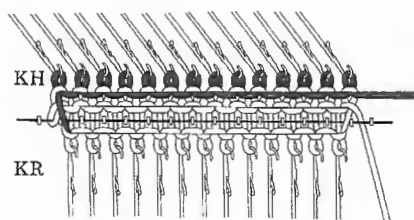


Figure Seven

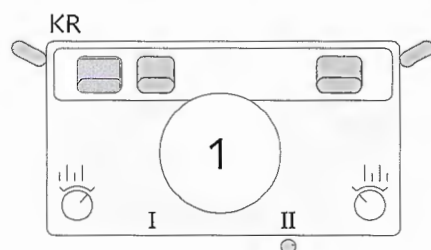
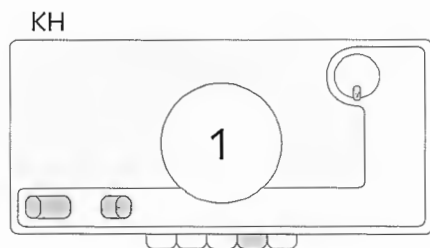


Figure Eight

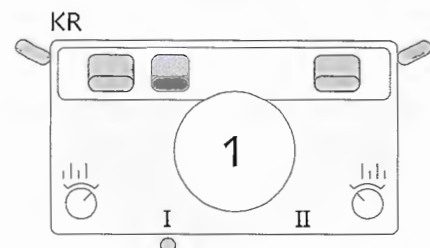
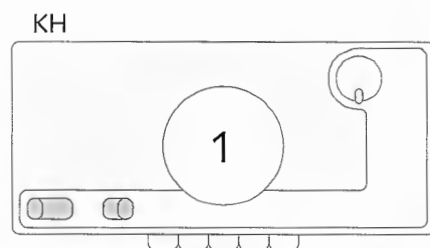


Figure Nine

Set the carriages as shown in Fig. 8 and work the finished edge by circular knitting. Set the carriages as shown in Fig. 9 to knit full needle rib.

CIRCULAR KNITTING

Circular knitting is worked in a tube, having no seam. The number of needles used for it adjusts the size of the tube and the fabric is excellent for socks, the inside bag of a pocket and knitted cords. First of all, you begin by casting on for full needle rib but using a cast on thread, so you can rip it out later to leave the cast on edge open. You hang the cast on comb and weights in the usual way.

Set the machine and carriages as shown in Fig. 10, then operate the carriage to the right to knit on the knitter only and take it back to the left to knit on the ribber only as shown in Fig. 11 & Fig. 12.

You need to note that although the carriages have passed across twice, only one row has been worked on each bed, so you have knitted just one row of circular knitting. Finally, before you start knitting it's a good idea to knit a sample

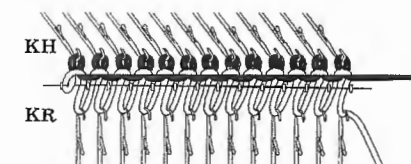


Figure Eleven

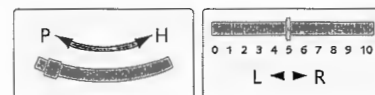
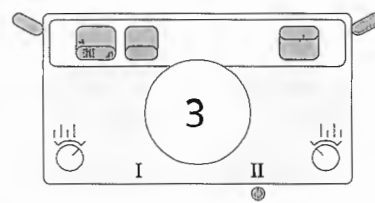
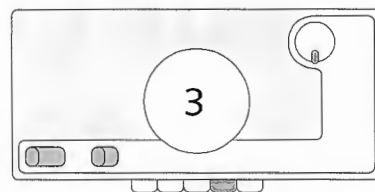


Figure Ten

to check that both beds are knitting to the same tension. If not, then adjust the tension dial on the ribber until it matches the knitter.

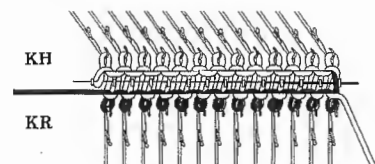
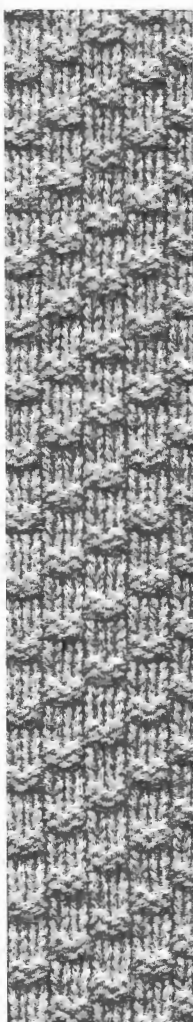


Figure Twelve



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Diane Bennett has run the Nailsea Knitting day for the last two years in Nailsea, just south of Bristol and it has been very popular.

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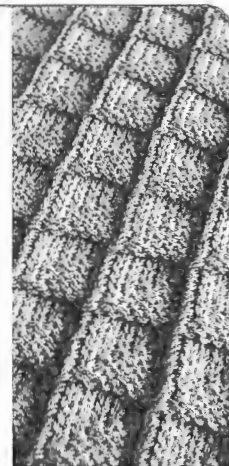
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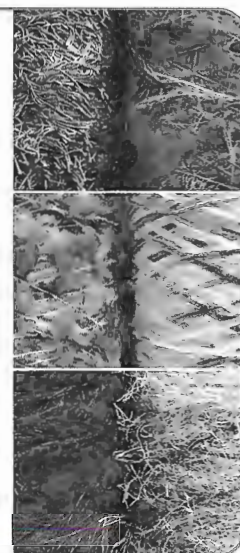


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Fiona Morris

As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

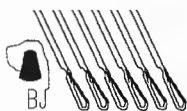
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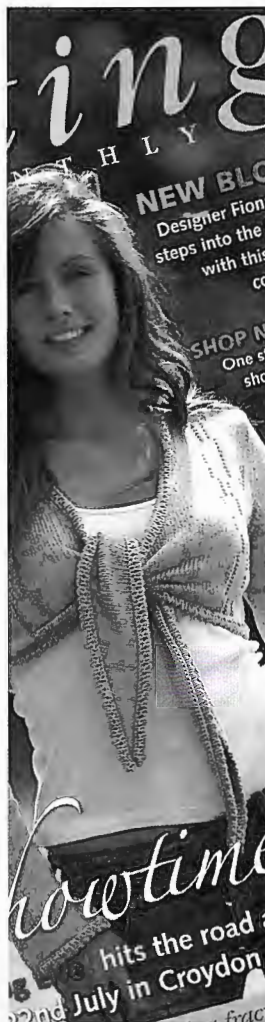
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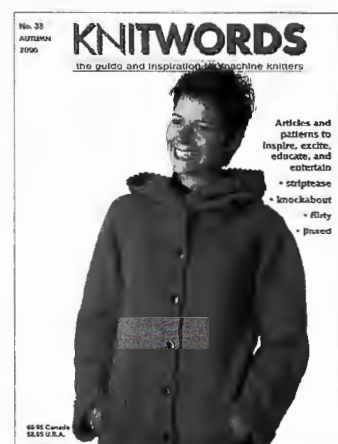
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Rabbit Rabbit

An original Ruth Cox design

Pattern Information

MEASUREMENTS

Rabbit stands approximately 43 cm (17 in) to the top of his ears.

TENSION

Tension dial setting approximately 6 (MT). All pieces are knitted using MT unless otherwise stated.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- a) We used knit side of knitting as right side.
- b) 'E-wrap' means use closed-edge method of casting on.
- c) 'Thread off' means break yarn, then thread end through stitches and release from machine.
- d) 'Transfer alt sts' means transfer every alternate stitch on to adjacent N and push empty Ns back to NWP.
- e) Oversew end stitches of rows together to make a flat seam.

Knitting Instructions

FEET (KNIT 2)

Push 41 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 1 row. Push 2nd and every foll alt N from NWP back to WP. K 41 rows. Transfer alt sts (see Notes). K1 row, thread off (see Notes). Pull up yarn, secure, join seam.

FIRST LEG

Push 39 Ns to WP. Set RC at 000. * Using B, cast on using E wrap (see Notes) and K 40 rows *. Using WY, K a few rows and release.

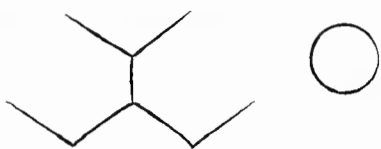
SECOND LEG

Push 39 Ns at left of centre 0 to WP. Work as for First Leg from * to *. Push 39 Ns at right of centre 0 to WP and replace sts from last row worked in B of First Leg on to machine.

BODY

Set RC at 000. Cont in B and K 25 rows across 78 sts. Using C, K 25 rows.

Diagrams



HEAD

Set RC at 000. Using A, K 15 rows. Place marker in contrasting yarn over centre 2 Ns. K 20 rows. Transfer alt sts (see Notes). Using MT-3, K 5 rows and thread off (see Notes).

ARMS (KNIT 2)

Push 29 Ns to WP. Using C, cast on E wrap. Set RC at 000. K 30 rows. Using A, K 15 rows. Transfer alt sts as before. K 1 row and thread off. Pull up yarn, secure and join seam.

EARS (KNIT 2)

Push 17 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, K a few rows ending with carriage at right.

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Many of you will know Ruth Cox and her lovely Pippin Designs and you may also know that Ruth has retired from designing, for family and health reasons. Her designs have always been popular with machine knitters and Ruth still receives requests for her patterns. However, as she's no longer running her business, she's often unable to help. By special arrangement, we're reproducing many of Ruth's patterns in the magazine and we're most grateful for her generosity. If you have a special request for one of Ruth's designs, please let us know and we'll publish it in the magazine.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

These instructions are written for all standard gauge machines.

MATERIALS

Any suitable 4-ply yarn

Oddments in Lemon (A), Blue (B) and White (C).

Polyester stuffing.

Small amount of black felt.

Ribbon.

UHU glue.

Set RC at 000. Using A, K 1 row. Push empty Ns from NWP to WP. K 38 rows. Cast off 2 sts at beg of next 2 rows. Using C, K 37 rows. Transfer alt sts as before and thread off.

NOSE

Push 20 Ns to WP. Using A, cast on E wrap. Place marker in contrasting yarn over centre 2 Ns. K 18 rows and then cast off.

TAIL

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT+4 and A, K 20 rows. Transfer alt sts as before. K 1 row and thread off. Using cast on yarn, gather up one side of work. Using cast off yarn, gather up other side of work. With purl side as right side, lightly stuff tail, pull up yarn and secure.

MAKING UP

Stuff feet. Remove WY. Thread matching yarn through loops, pull up and secure. Join leg and back seams of Rabbit. Place

enough stuffing in lower end of legs to hold in a circle. Sew feet to end of legs. Stuff remainder of toy firmly. Sew line of gathering stitches in matching yarn around neck, pull up and bind several times around neck and secure. Stuff arms and sew to body.

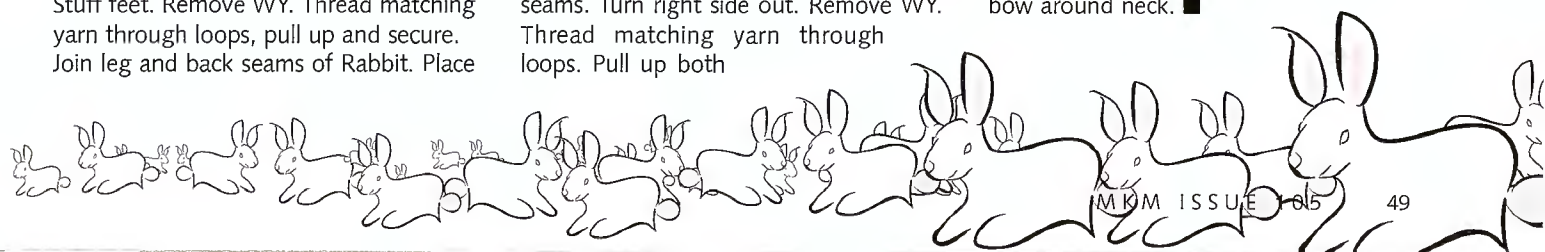
Gather sides of nose, pull up yarn and secure. Matching markers, pin cast on edge to head. Place stuffing inside nose. Pin cast off edge just above neck. Sew in position.

With right sides of ear together, fold where two colours meet. (Note that one end is slightly longer than the other.) Join seams. Turn right side out. Remove WY. Thread matching yarn through loops. Pull up both

sets of stitches, secure and join at tip of ear. Fold in half and stitch to top of head with outside edges on 'Transfer alt sts' row.

Using black felt and template, cut two circles 1 cm in diameter. Mark position of eyes with pins, just above nose leaving 10 clear stitches between. Glue in position.

Using C, make a small stitch from centre to top right of each eye. Using markers as guideline for centre of nose section, embroider nose and mouth with a few small, straight stitches. Stitch tail to lower half of body. Tie ribbon in a bow around neck. ■

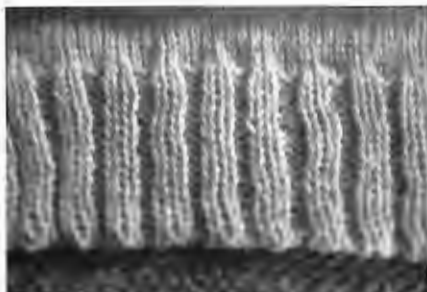


Industrial Ribs

As most of you are aware, Joy Golding of Anjo Knitwear is more used to knitting using Passap machines, but she's been working on Brother chunky and standard gauge machines to produce patterns for them.

INDUSTRIAL RIBS ON BROTHER CHUNKY MACHINES

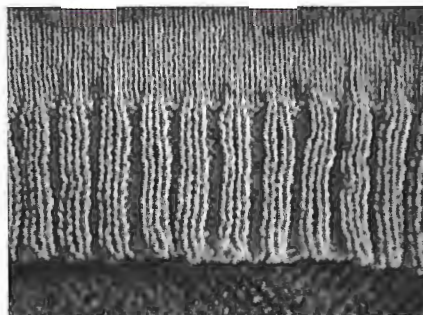
Passap machines are renowned for producing really nice neat ribs and welts so over the years I've got used to the finish. When I changed to Brother machines, I have to admit that I've never been happy with the ribs. I simply can't stand loose floppy ribs, so I have been 'playing' to make the ribs better on my Brother machines.



Sample One

The other day I was trying out a 2x2 rib on the Brother 260 with ribber and I followed the instruction book for my first effort (see Sample 1). I was so disappointed with the result. I tried tightening the tensions, only to find the carriage wouldn't cope so I put on my thinking cap and decided to try the close knit bar. Again I followed the instruction book, but this time I discovered that I could set the carriage at a tighter tension and using the bar I could also tighten the rib, too. So I won on both counts and the rib I produced was much better, but still a bit baggy (see Sample 2).

It is usual practice for a wider rib on the Passap to use an industrial 2x1 rib. So I thought I'd try this. As there were no instructions for this in the books supplied with my ribber, I found that for Brother machines this was not recommended if



Sample Two

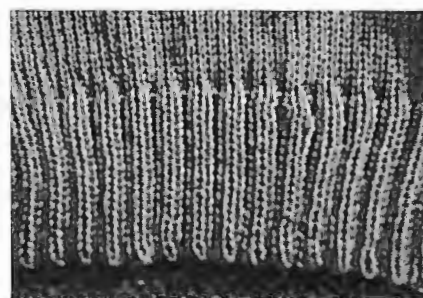
you were to use a single bed fabric for the main part of the knitting. However, you're looking at a 'dyed in the wool' machine knitter and as I've used this rib many times on the Passap with no problem, I thought I'd give it a try.

I found my notes for casting on using Passap machines and set about translating them to the Brother. In my opinion it was much neater and more what I wanted to use for the pattern I had in mind. Having said that, I would not use this rib for a jacket or cardigan unless I wanted it to fit and cling round the waist, but I do like tighter ribs on my jumpers.

METHOD (SAMPLE 3)

Yarn: Forsell's Slalom Aran

With the close knit bar in place, push up required needles into working position. Arrange needles as shown in Diagram 1



Sample Three

and set racking handle to H5.

Rack handle to H4. (Needles now appear as shown in Diagram 2.)

Push up an extra empty needle at left hand side on ribber.

Set both carriages for normal knitting. Use Tension 0 on main bed and ribber and set swing lever to II.

Set RC at 000. Knit zigzag row. Insert comb and hang weights.

Push main bed left Part button in. Push ribber right Part lever up. The tension remains the same.

Knit 2 circular rows. Reset carriage on main bed and ribber for normal knitting. (On the main bed, release Part button and on ribber reset right Part lever to N.) Transfer the extra stitch to left end needle and take empty needle to NWP.

Rack handle to H5 (as shown in Diagram 1). Use Tension 3/3 and set swing lever to I. Knit to required length. (I knitted 20 rows.)

Special note: Watch that the end needles knit off correctly. I found that I needed to pull them out to HP on each row.

Transfer all stitches evenly to main bed needles and note that some needles will hold two stitches.

Change the sinker plate and set machine for normal knitting at Tension 5. Drop the ribber. Bring all working needles to HP.

Knit one row carefully, checking to make sure that all stitches have knitted through correctly.

Knit to required length and then knit the final row at Tension 10 and latch off.

Of course, like everything else it's a matter of personal taste but I do feel that almost any rib can be used on any garment. Why not give this a try!



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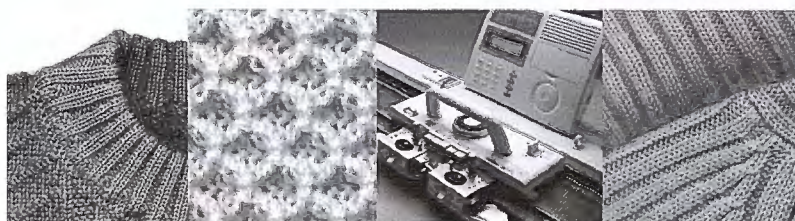
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If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and special events - don't keep it to yourselves! Write to Clubline at the address on page 3 or e-mail us at mail@machineknittingmonthly.net

AUSTRALIA - TAKE A BOW

Angela McGregor tells us all about the 2006 Seminar organised by the Machine Knitting Association of Victoria. It was a huge success and they are already planning the next one in 2008.

2006 MKAV SEMINAR

Victoria is in the south east of Australia and the Machine Knitting Association of Victoria Inc (MKAV) is a group of people dedicated to the art of machine knitting. It is a non-profit organization with over 300 members. Every two years the MKAV holds a seminar. The seminar is a time to learn techniques and patterns, buy yarn and accessories, catch up with old friends and make new friends. The theme of the two day 2006 seminar was Carnival. To quote from the



We want you to have fun whilst learning about machine knitting

MKAV Seminar book, "the weekend of events includes merrymaking and feasting with much noisy revelry and festivity. We want you to have fun whilst learning more about machine knitting".

The festivities began with a Fashion Parade Dinner, where garments ranging from highly fashionable dresses to a knitted clown outfit were paraded. The tables were laden with knitted carnival masks to wear and knitted balls to juggle or to throw at a laughing clown. The venue provided excellent food. Accommodation was also available to cater for members and demonstrators from overseas, other parts of Australia, all over Victoria and locals who wanted to continue the festivities into the evening.

During the two-day seminar, machine knitters could attend four sessions of demonstrations per day. Topics covered varying techniques on Brother, Singer and Passap machines and catered for everyone, from beginners to more experienced knitters. Our demonstrators included **Iris Bishop** from England, **Tony Bennett** from Western Australia, **Pauline Heather** from Tasmania, **Michelle Schmish-Lahey** from Queensland and **Sylvie**

For more information about the MKAV:

Website www.mkav.org.au
E-mail machineknitters@optusnet.com.au
Telephone Marie (president) on (03) 5787 1732
Telephone Angela (secretary) on (03) 9337 1070 ■

Bertrand, Elaine Engman, Angela McGregor, Edit Meaklim and Mae Worthington from Victoria.

A display room was set up for people to visit. Here you could look at the fashion parade garments, a range of knitwear, and judge a knitted clown competition. Those who attended the seminar had the opportunity to purchase yarn, patterns, buttons, machine accessories and tools from retailers. Knitters could be heard happily chatting about the demonstrations they had attended and how they couldn't wait to get home to try out new techniques.

They were proudly showing off their new purchases and planning their next projects. This proved that machine knitters can have fun whilst pursuing their craft. Congratulations must go to the M.K.A.V. Seminar Committee - Libby, Pamela, Barbara and Lynette - for organizing such a fantastic seminar!

Angela McGregor
MKAV Secretary



Hook up?

Angela is planning to come to England later this year and would love to meet some machine knitters when she comes over. She will be based at her aunt's home in Romford and will also spend time in the Little Chalfont and the Amersham area, where she used to live before she migrated to Australia. Would any clubs in these areas like to get in touch? Here are Angela's address details.

Angela McGregor
10 Smiley Crescent, Essendon West
VICTORIA 3040, Australia
E-mail: machineknitters@optusnet.com.au

Carnival Masks

Angela has enclosed some photographs of the masks and sent us the instructions for making them. They would be equally useful for the party season ahead in the UK and other parts of the world.

YARN

Any 3 or 4 ply acrylic that can be ironed flat.

MATERIALS

Iron on backing/interfacing
Paper mask with elastic to go around head
PVA/craft glue
Sequins
Flat backed beads and gems
Feathers

STITCH TYPE

Stocking stitch



Knitting Instructions

TO KNIT

- ① Knit a rectangle slightly larger than the paper mask.
- ② Iron on backing/interfacing onto the yarn.
- ③ Trace the shape of the mask on to the backing/interfacing. Create your own mask shaping around the paper mask shape.
- ④ Cut out and glue on to the front of the paper mask.
- ⑤ Decorate with sequins, flat backed beads, gems and feathers. Make sure that the pointed ends of the feathers do not go into the eyes.
- ⑥ Leave to dry and allow at least 48 hours for drying of glue before wearing. ■

The Sock Knitting Machine

Buyer's Guide

Following on from our feature in the June 2006 issue, we've had a number of enquires about circular sock making machines. You've asked where to find them and what to buy as well as how to use them so we asked expert Dennis Wright to help.

WHAT TO LOOK FOR

Finding the right sock machine for your needs is essential. What sort of machine do you want is the first question? To answer this you need to know what type of sock you are intending to knit. Big socks, small socks for a baby, maybe for a young child or adult size. Do you want the sock to be knitted with a thick yarn or a thin fibre? Most probably it will be an ordinary 4-ply synthetic mix yarn? Do you want the machine to be lightweight to move about easily? Maybe to be clamped to a table or bolted to a work surface, even fitted on an original cast iron table.

The cylinder diameter will predominantly determine the size of sock that a machine will knit and cylinders range from five inches diameter down to two and a half inches. The most popular and most likely



Now...



to be found are the four and a half or the four and a quarter inch, which will knit the average adult size sock. Adjusting the tension of the work can make some small adjustment in the knitted size.

Cylinders have a number of slots into which the needles fit, these slots are called Trix and the general rule is the more needles the



Forget it!

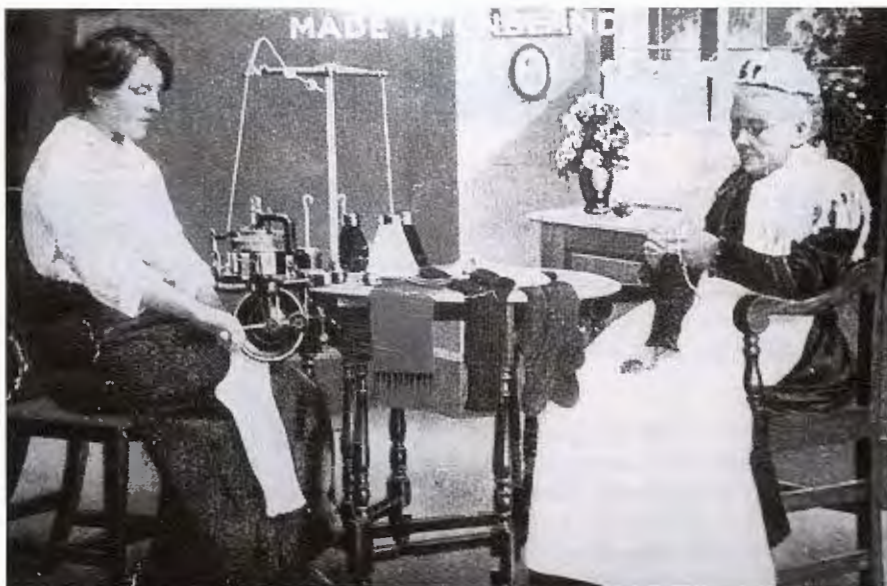
finer the yarn has to be. Variation can extend from 250 down to 52, this is known as the Count. The 84 Trix are the norm with 72 Trix for a thicker yarn and a heavier product, they are interchangeable and a machine with both sizes would be a good find.

Needle thickness and hook size are a further consideration, the higher the Count the narrower the Trix, so the finer the needle and the smaller the hook in the majority of cases. The needles for the 82 and 72 Trix cylinders are often the same thickness but a larger hook is preferable if a heavier yarn is to be used with the 72 Trix cylinders. A machine should have a ribbing dial with it, which has half the number of Trix and has shorter needles than the cylinder that it is to be used with. It is a removable item that is mounted above the cylinder and is often missing. A small number of machines do not have a ribbing dial but such a machine is not advisable for the average sock maker, it is more of a collector's item.

Avoid old lightweight alloy machines as some of the materials used were unstable - resulting in distortion, corrosion and splitting of the castings, rusty cast iron, rusty or missing needles, missing parts or accessories including the instruction book.

SEEK & YE SHALL FIND

Where to look is the next problem. Where to look to find a good machine of your choice. Try the antique or local junk shops but most of them will not know



...And then

what you are talking about. Visit auctions that cover house clearance where you get a chance to check out the actual machine. One can go on to the Internet and find a variety of machines at a price, but you cannot see the real thing until it lands on your doorstep. Look for a reputable restorer who offers machines that are shown with knitting actually on the machine. Maybe you get lucky and know someone who wants to sell a machine that they have been using.

So the chances are that you will eventually find a machine with a four and a half inch 84 Trix cylinder with a ribber and needles. The likely-hood is that it will be a clamp-mounted machine without a cast iron table. Check it over and make sure all

the parts are with it, has it got an instruction book, if so it will probably have a list and or picture showing the parts from which you can work. I wish you the best of luck with your search for a machine and in the next article I will tell how to get it to knit a sock.

If you are attending the Machine Knitting LIVE! Exhibition in Bury on Sunday 8th October I will have several machines from the collection on show and working. We will be able to discuss all aspects of sock knitting machines and actually show you how to knit a sock with these fascinating machines.

Dennis Wright

E-mail: rytholme@tiscali.co.uk ■



Buy it! The cylinder in the machine is 115 84 trix. The one on the right is a 72 trix cylinder with a 36 trix dial.

Sea Theme Top

An original Maria Gahagan design

Many of you ask for some inspiration to produce something really exciting and different on your machines. This time we have the working notes of a machine knitter, who was inspired by last year's Anniversary of Trafalgar.

Last year we seemed to be surrounded by articles, events and exhibitions relating to the sea as Sea Britain celebrated the 200th Anniversary of Trafalgar. Nationwide festivities and shows allowed us to view some really wonderful projects, meticulously created by children and adults of all ages, covering all aspects of the sea. There seemed to be no end to the imagination of the participants in these exhibits and soon my own ideas began to bud. Although I was a little late in starting and missed 2005 by a few months, my dream to create my own Sea Theme project eventually materialised and was a delight to make.

I had a vague idea in my mind of the finished picture I was aiming at - an underwater scene, varying tones of blue, fish of course, maybe some seaweed and rocks. It was time for the sketch pad! Eventually, after many rough drawings, I reached a design I felt would work and decided to create a machine knitted jacket-style top.



The Italian Collection

The yarn I used came mostly from a bulk buy I had purchased from Yeoman Yarns who advertise in Machine Knitting Monthly. The Italian Collection offers 5 kilos at a bargain price and when I ordered I chose shades of blue and green. A wonderful box soon arrived filled with Italian yarns of varying plies and types. I had previously bought some mid-blue Kriss (2-ply) from Yeoman and, together with two other blues from the Italian Collection, they were perfect for the garment. As these yarns were all quite fine (1-ply and 2-ply) I decided to make the top in Double Jacquard.

The first job was to sketch out the background rocks and plants. As my Knitting Machine is a Brother KH950, I transferred the design on to a Mylar sheet. It did take a whole sheet, but it was worth it. I knitted several tension swatches to obtain the most suitable weight of fabric and calculated the rows and stitches to the inch. (I much prefer inches!) Measuring myself, I drew out a rough garment template and worked out the number of stitches and rows to knit. I noted where I wanted the colour bands to change in order to obtain the best tonal effect and, using the Mylar sheet design, away I went.

Hidden Depths

When the basic garment sections were completed I worked on the fishes. Looking through several books I gleaned ideas for the best shapes. I then designed the outlines for the fish I required. With my sewing machine, I individually machine-embroidered the fish using a Free-Hand technique and then attached them to the knitted fabric with a small zigzag stitch. Next came the seaweed. I chose the darkest of the blue coloured yarns for these and, using Stitchworld Pattern No.105, knitted my way up from the base by first increasing and then decreasing. As I altered its width, the lace pattern curved itself naturally into the finished wavy plant-like shape, which was perfect. In the same way as the fish, I attached these to the knitted fabric using a small zigzag stitch on my sewing machine.



Sea Theme Top

◀ 57 At this point, I joined the knitted sections together and added a crocheted shell edging to the front and neck, incorporating buttonholes down the right front edge. I sewed beads of various shades of blue, on to the garment, to represent seabed pebbles and the eyes of the fish. Finally, I added transparent beads to depict air bubbles floating up through the water from the fish's mouths and, at last, my top was complete.

I was really thrilled with the outcome of my Sea Theme project. It had been a long time in the developmental stage in my mind, but after seeing all those incredibly inspiring events of 2005 actually watching my top materialise in my hands was wonderful. Little did Lord Nelson imagine the creative wheels he set in motion that day 200 years ago!



Next time we have Maria's second project, which was seen and much admired at the Bournemouth show earlier this year. It's a body warmer with embroidered animals and she used the Wild Animal embroidery card on her Brother Innovis 500D sewing and embroidery machine. Do look out for it next time. ■



Machine Knitting Live!

Machine Knitting Monthly is again organising Machine Knitting LIVE! Exhibitions in 2006

Enjoy a day out at a premier event for machine knitters in your part of the country. From 10.00 am to 4.00 pm exhibitors will set out their wares to tempt you. There will be lots to see and do - pick up hints, tips and advice. Meet old friends and stock up on goods at special show prices.

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Entry on the day for everyone will be £5.00; advance tickets cost £4.00. A full list of exhibitors, timetable and subjects of the talks will be included in the magazine nearer the time. Refreshments will be available and there are large, free car parks. Please join us if you can and remember that we don't want the machine knitting shows to follow local shops into obscurity for lack of support. For tickets, please send a stamped addressed envelope together with a cheque or PO payable to Acorn Publishing to:-

Machine Knitting LIVE!

PO Box 1479, MAIDENHEAD, Berkshire SL6 8YX ☎ 01628-783080

Please make cheques payable to Acorn Publishing and we can also accept payment by card. All we need is the card number and expiry date, plus issue number or 'date first issued' if you'd like to pay by Switch/Maestro. You can also buy tickets on-line at www.machineknittingmonthly.net with PayPal.

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SILVER REED 280 standard gauge current model punchcard machine with SRP60N ribber, lace carriage, weaving attachment, YC6 colour changer, intarsia carriage, linker, all in very good condition, all instruction manuals, collection please, £350. ☎ 01743-872610 (Shrewsbury).

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46.



PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s

19, 20 & 21 are extra thick yarns

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MOCK RIB INSTRUCTIONS

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep the rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work. Unravel waste yarn when work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw the stitches of mock rib closer together. Set the stitches by steaming lightly on the wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used not only for speed but also when the edges are either hidden or to be gathered by pulling up yarn end. With carriage at right, push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K 1 row. Carefully hook on the cast-on comb. Push remaining alt Ns to WP and K 1 row. The carriage is back at right. Cont as given in pattern instructions. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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MACHINES - FREE!

Freeline Service

Owners are reluctant to take perfectly good equipment to the tip and we're constantly asked if we can find a good home for unwanted machines and accessories. As we go to press with the June issue in the middle of April, we believe that the following equipment is still free to anyone who could make good use of it, but it must be collected and it is not available for traders or anyone who would sell it on.

If you're interested in any of these items, please send a letter and sae to the magazine including your full name and address plus telephone number. We'll forward all letters and sae received and the owner will contact you direct.



After many, many years of machine knitting Valerie Greaves now needs the space taken up by her trusty machine. Everything is in excellent condition with appropriate instruction books. If anyone is interested in having this before it all goes to the tip, she would be very happy to pass it on if the person concerned can collect it from Midhurst in West Sussex.

BROTHER KH860 knitting machine with KR850 ribber, all accessories including lace carriage, Knit Leader, card punch and cards, table, wool winder, KA8300 transfer carriage and garter bar.

Valerie is willing to let this go on a first come, first served basis and **dealers are not excluded**. It seems a sin to take such a wonderful machine to the tip so please call Valerie on 01730-817914 if you can give it all a good home.

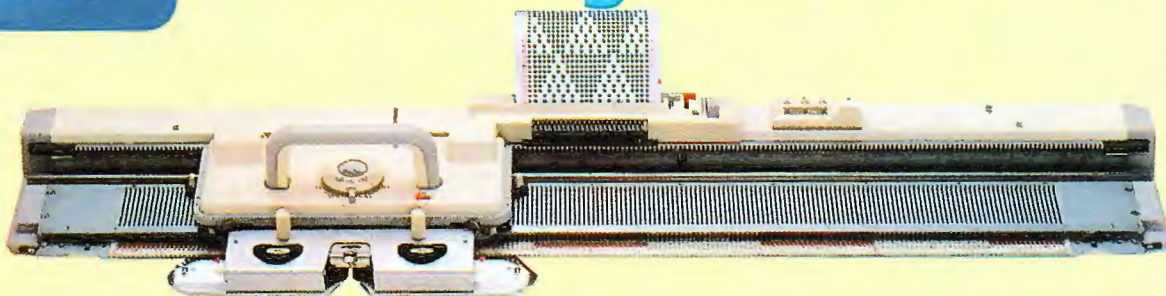
Silver Viscount

Genuine SILVER REED Knitting Machines

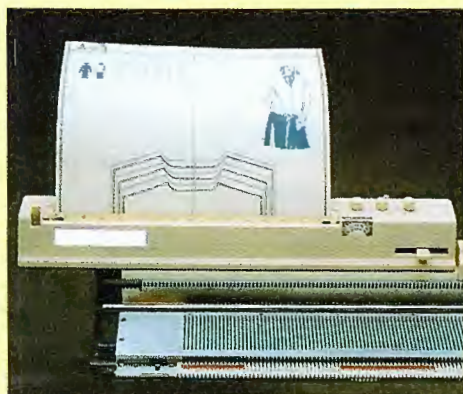
Principle Stitch Types:

Fair Isle (Knit-in),
Single Motif,
Punch Lace, Tuck, Slip,
Weaving, and Plating.

(20 pre-punched cards come
with the machine.)



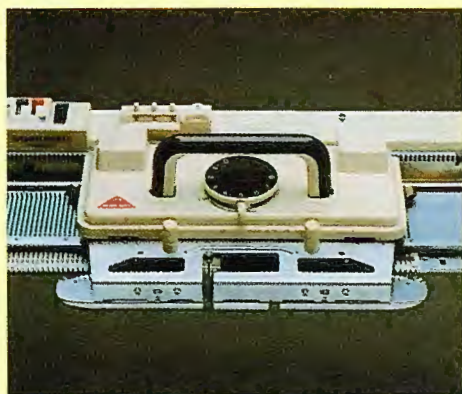
SK280 STANDARD GAUGE PUNCHCARD MACHINE



KNIT CONTOUR KR7

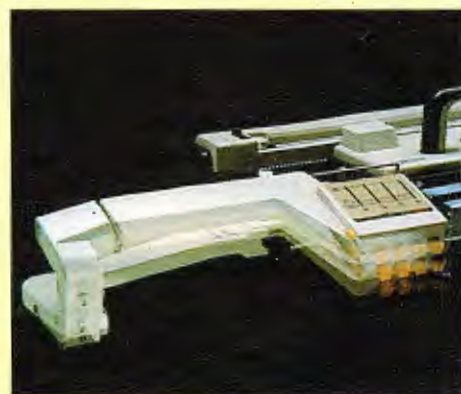
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